

PANTERA

SELECTIONS FROM
VULGAR DISPLAY OF POWER
— AND —
COWBOYS FROM HELL

Authentic
GUITAR-TAB
Edition ^{T.M.}
Includes Complete Solos

CONTENTS

COWBOYS FROM HELL	136
DOMINATION	44
FUCKING HOSTILE	63
HERESY	6
MOUTH FOR WAR	26
A NEW LEVEL	92
PRIMAL CONCRETE SLEDGE	126
PSYCHO HOLIDAY	116
THIS LOVE	73
WALK	108

Cover Art: Cowboys From Hell © 1993 Atlantic Recording Corporation for the United States
and WEA International Inc. for the world outside of the United States.
All Rights Reserved

Cover Art: Vulgar Display Of Power © 1992 Atlantic Recording Corporation for the United States
and WEA International Inc. for the world outside of the United States.
All Rights Reserved

© 1993 WARNER BROS. PUBLICATIONS INC.
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
This work or parts thereof may not be reproduced in any way without permission.

#1420

Intro. 3

Handwritten musical score for guitar, featuring multiple staves with musical notation, including chords and melodic lines. The score is divided into sections, with the first section labeled "Intro. 3". The notation includes various musical symbols such as notes, rests, and bar lines. The score is written on a single page, with the right edge showing the binding of the notebook.

The score consists of several systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are also some chord symbols written above the staves. The score is divided into measures by vertical bar lines. The right edge of the page shows the binding of the notebook, with several metal rings visible.

Intro. 2

Sheet music for a band arrangement, featuring staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music includes a section labeled "Intro. 2" and various musical notations such as notes, rests, and dynamic markings.

The score is divided into two systems. The first system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The second system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Key musical elements include:

- Vocal:** Features a melodic line with a sustained note in the first system and a more active line in the second system.
- Other:** Provides harmonic support with sustained notes in the first system and a more active line in the second system.
- Guitar I:** Features a melodic line with a sustained note in the first system and a more active line in the second system.
- Guitar II:** Provides harmonic support with sustained notes in the first system and a more active line in the second system.
- Bass:** Features a melodic line with a sustained note in the first system and a more active line in the second system.
- Drums:** Provides rhythmic support with a steady beat in the first system and a more active line in the second system.

The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1 E 2 E

Drum

Guitar 1

Guitar 2

Bass

Drums

Intro 4

Drum

Guitar 1

Guitar 2

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

A E G G^b E

Here we are in a world of cor- rup- tion Hu- man na- ture is of vio- lent bent
I know what's right or wrong And my be- lief is stron- ger than your ad- vice

Head

who came if there's no to me - now when I
you- ple they go to war Be- cause re-

Sitar

Guitar I

Guitar II

Bass

Drums

Head

the my fu- ture laid out for me Can't you see? Rise
-li - gion gives them rea- son to fight Sec- ri- lice,

Sitar

Guitar I

Guitar II

Bass

Drums

Lead

Other

Guitar 1

Guitar 2

Bass

Drums

Lead

Other

Guitar 1

Guitar 2

Bass

Drums

or bow the line
Die for pride

Morale on a backwards glove a
A group that co-ter No one's love or

Tenor: *E* *G* *G^b* *E* *F* *F[♯]*
 into you For me it's hope It's my life and pro- vi- sion
 sym- bol- ize de- li- tion I- a where I be- long

Alto:
 Bass:
 Tenor 1:
 Tenor 2:
 Bass:
 Drums:

Tenor: *E* *G* *G^b* *E*
 Black or white Some pay to pray You ques- tion why they act this way It's their lack- ing de- c- e-
 My stand is the hu- man race with- out a la- bel or a fear So they can lick my back

Alto:
 Bass:
 Tenor 1:
 Tenor 2:
 Bass:
 Drums:

14

N.C. D c^{\sharp} a^{\flat} G B c^{\sharp} B^{\flat}

Vocal
- sion No more judge- ment day— On - ly trans -

Guitar I

Guitar II

Bass

Drums

Vocal
qui - ly— Peace signs pro- test lines— Mean no-thing to me—

Guitar I

Guitar II

Bass

Drums

Lead

Key: E

Harmon-ty born in

Other

Guitar 1

Guitar 2

Bass

Drum

Lead

Key: E

me He re- ty

Other

Guitar 1

Guitar 2

Bass

Drum

Handwritten musical score for a 12-piece band, page 16. The score includes parts for Trumpet, Trombone, Saxophone I, Saxophone II, Bass, Drums, and Percussion. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations like slurs and ties. Chord symbols (F, A^b, B^b, E, B, B^b, F[#], G) are written above the first staff. The percussion part includes a drum set and a cymbal.

Sheet music for a 12-string guitar, featuring a system of 12 staves. The notation includes standard musical symbols such as notes, rests, and bar lines, along with specific guitar techniques like bends and vibrato. The system is divided into two main sections, each containing six staves. The first section is marked with a 'C' and an 'E' above the first staff, and the second section is marked with an 'A' above the first staff. The notation is dense and complex, typical of advanced guitar music.

Staff 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 2: Treble clef, key signature of one sharp (F#), time signature of 4/4.

Staff 3: Treble clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 4: Treble clef, key signature of one sharp (F#), time signature of 4/4.

Staff 5: Bass clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 6: Bass clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 7: Treble clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 8: Treble clef, key signature of one sharp (F#), time signature of 4/4.

Staff 9: Treble clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 10: Treble clef, key signature of one sharp (F#), time signature of 4/4.

Staff 11: Bass clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

Staff 12: Bass clef, key signature of one sharp (F#), time signature of 4/4. Chords are indicated by 'C' and 'E' above the staff.

This image shows a page of musical notation for a piano piece. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical notes, rests, and dynamic markings such as 'E' and 'A'. The page is divided into measures by vertical bar lines. The overall layout is typical of a musical score, with staves arranged vertically and measures separated by bar lines. The notation is in black ink on a white background.

Handwritten musical score on page 19, featuring multiple staves and various musical notations.

The score is organized into two main systems, each with a key signature of one sharp (F#) and a common time signature (C).

System 1 (Top):

- Staff 1 (Vocal):** Labeled "Vocal" on the left. It contains a single note, F#4, marked with a box containing the letter "H".
- Staff 2 (Piano):** Labeled "Piano" on the left. It contains a single note, F#4, marked with a box containing the letter "C".
- Staff 3 (Guitar):** Labeled "Guitar" on the left. It contains a complex chord progression with various notes and accidentals.
- Staff 4 (Bass):** Labeled "Bass" on the left. It contains a complex chord progression with various notes and accidentals.
- Staff 5 (Drums):** Labeled "Drums" on the left. It contains a complex rhythm pattern with various notes and accidentals.

System 2 (Bottom):

- Staff 6 (Vocal):** Labeled "Vocal" on the left. It contains a single note, F#4, marked with a box containing the letter "E".
- Staff 7 (Piano):** Labeled "Piano" on the left. It contains a single note, F#4, marked with a box containing the letter "A".
- Staff 8 (Guitar):** Labeled "Guitar" on the left. It contains a complex chord progression with various notes and accidentals.
- Staff 9 (Bass):** Labeled "Bass" on the left. It contains a complex chord progression with various notes and accidentals.
- Staff 10 (Drums):** Labeled "Drums" on the left. It contains a complex rhythm pattern with various notes and accidentals.

Additional markings include "Arm" and "v.b." written above the staff lines, and various musical symbols such as notes, rests, and accidentals throughout the score.

A

E

Wood

Flute

Clarinet 1

(acc) Arm

Clarinet 2

Arm

Bass

Drum

C

A

E

Wood

Flute

Clarinet 1

Vib

Vib

Bass

Drum

1 E

A

The musical score is written on a five-line staff system. The first system, labeled 'A', contains four staves: Guitar 1, Guitar 2, Bass, and Drums. The second system, labeled 'B', contains four staves: Guitar 1, Guitar 2, Bass, and Drums. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is handwritten and appears to be a working draft.

System A:

- Guitar 1:** Contains a series of eighth and sixteenth notes, with some rests. A bracket labeled '(2nd)' is placed over a group of notes.
- Guitar 2:** Contains a series of eighth and sixteenth notes, with some rests. A bracket labeled '(2nd)' is placed over a group of notes.
- Bass:** Contains a series of eighth and sixteenth notes, with some rests.
- Drums:** Contains a series of eighth and sixteenth notes, with some rests.

System B:

- Guitar 1:** Contains a series of eighth and sixteenth notes, with some rests.
- Guitar 2:** Contains a series of eighth and sixteenth notes, with some rests.
- Bass:** Contains a series of eighth and sixteenth notes, with some rests.
- Drums:** Contains a series of eighth and sixteenth notes, with some rests.

£

The image shows a page of a musical score for a band. The staves are labeled on the left as follows: Flute 1, Flute 2, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, and Drum. The score is written in 4/4 time and features a key signature change from one key to another. The music includes various notes, rests, and dynamic markings such as *f* and *ff*. A section of the score is marked with a box containing the numbers 1, 2, and 3, followed by the notes C, B, A, F#, E, C, B. The score is written in a standard musical notation style with a treble clef for the upper staves and a bass clef for the lower staves.

A F E C B A C B A F E C B A F E C B A F C B A F E C B

Mel
 Clar
 Sax I
 Sax II
 Bass
 Drum

A F E C B A F G (Tempo I)

Mel
 Clar
 Sax I
 Sax II
 Bass
 Drum

Horns

Sheet music score for a band, featuring the following instruments and parts:

- Vocal:** Lead vocal line with lyrics: "by bore in me He re".
- Guitar I:** Electric guitar part with a complex, fast-paced melody.
- Guitar II:** Electric guitar part, primarily providing harmonic support.
- Bass:** Bass line with a steady, rhythmic pattern.
- Drums:** Drum part featuring a consistent beat and various rhythmic patterns.

The score is written on multiple staves, with the vocal line at the top and the instrumental parts below. The notation includes standard musical symbols such as notes, rests, and bar lines.

First system of musical notation. The vocal line is marked with notes G¹, A, and E. The system includes staves for Vocal, Flute, Clarinet I, Bassoon, Bass, and Drums.

Second system of musical notation. The vocal line is marked with notes G¹, A, C, D, E^b, and E. The system includes staves for Vocal, Flute, Clarinet I, Bassoon, Bass, and Drums. The instrumental parts feature complex rhythmic patterns and triplets.

MOUTH FOR WAR

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song begins with a powerful unison riff by Guitar and Bass. The sound of the Guitar is extremely distinctive with heavy distortion which is probably created through some sound effects processing rather than through a guitar amp. Note also that a short delay is in effect and the high notes are boosted.

The Drums sound is very stiff, creating a metallic sound with its bass drum.

On Intro 1, emphasizing the accents on the Bass line, the whole band must accomplish the togetherness with a nice groove.

The slide technique is well incorporated onto the Intro 2's riffs.

Guitar and Bass should play legato. The X marks on the Guitar chart on the 8th bar of the Intro 2 mean mutings with the left hand. Here, the harmonics on the high notes produce exotic noises.

Section D is a Guitar solo. The sound processing includes strong distortion and some type of chorus. A double-time passage appears in the last four bars of the solo. Make sure to pick each note clearly with alternate picking. Note also that a delay is in effect on the last two beats.

Be careful of the tempo changes from Section K. It becomes much faster, but your rhythm should not drag.

(Tempo: I)

Intro 1

Lead

Guitar

Bellini 1

Bellini 2

Bass

Drum

Intro 2

E G B E G E G A E G B E G E G B E G E G B E G

Lead

Guitar

Bellini 1

Bellini 2

Bass

Drum

E G B E G E G B E G B F G E G B E G E B E

vocal
 guitar
 guitar I
 guitar II
 bass
 drums
 (Intro.) E F B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A B^b E G E
 vocal
 guitar
 guitar I
 guitar II
 bass
 drums

E B^b E B C E A B^b E G E G A E F[♯] G E B^b E B C E A

Vocal
 Alto
 Soprano I
 Soprano II
 Bass
 Tenor

E B^b E G E
 [A] E B^b E B C E A B^b E G E G A E F[♯]

Re - ven
 For - get

Vocal
 Alto
 Soprano I
 Soprano II
 Bass
 Tenor

G E^b E^b E B C E A B^b E G E E B^b E D C E A

I'm screaming to - avenge _____ a - gain _____
I feel a con-quer-ing will _____ down in - side _____ me

wrong _____
strength _____

B^b E G E G A E F G E B^b E B^b C E A B^b E G E

I've been wrong for for _____ too long _____
The strength of many to crush _____ who might stop me

C B^b E B C E A B^b E G E G A E F[♯] G E B^b E B C E A

Been more than ly in front of me and I've moved mountains with love
 My strength is in you but And my soul lies in you

B^b E G E E B^b E B C E A B^b E G E G A E F[♯]

ry one When (I) cheer-ed my heart to pro-duc-tive-ness Can
 The re-lease-ing of an-gel

G E B^b E B C E A B^b E G E

B B

Vocal

I don't find it hard to im-press
bet-ter - my mes-si - cize un-der the sun

Bones

Other

Guitar 1

Guitar 2

Bass

Drums

Vocal

in trac-ling Hands break to bone - raw - ness - Bold

Other

Guitar 1

Guitar 2

Bass

Drums

This page of musical notation is for a 12-piece band. It includes the following parts and instruments:

- Vocal 1:** Features the lyrics "Speak the truth & - best me" and "De - lar - min -".
- Vocal 2:** Features the lyrics "De - lar - min -".
- Tuba:** The bottom-most staff, featuring a melodic line with lyrics "De - lar - min -".
- Euphonium:** The staff above the tuba.
- Baritone:** The staff above the euphonium.
- Drums:** The staff above the baritone, featuring a rhythmic pattern.
- Guitar:** The staff above the drums, featuring a melodic line with lyrics "De - lar - min -".
- Section 1:** The staff above the guitar, featuring a melodic line.
- Section 2:** The staff above Section 1, featuring a melodic line.
- Section 3:** The staff above Section 2, featuring a melodic line.
- Section 4:** The staff above Section 3, featuring a melodic line.
- Section 5:** The staff above Section 4, featuring a melodic line.
- Section 6:** The staff above Section 5, featuring a melodic line.
- Section 7:** The staff above Section 6, featuring a melodic line.
- Section 8:** The staff above Section 7, featuring a melodic line.
- Section 9:** The staff above Section 8, featuring a melodic line.
- Section 10:** The staff above Section 9, featuring a melodic line.
- Section 11:** The staff above Section 10, featuring a melodic line.
- Section 12:** The staff above Section 11, featuring a melodic line.

Chord progression: $G^b m$ F^b E D F^b $G^b m$

First System:

- Lead:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Guitar:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Guitar I:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$. Includes vibrato (Vib) markings.
- Guitar II:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$. Includes vibrato (Vib) markings.
- Bass:** Bass clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Drum:** Bass clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.

Second System:

- Lead:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Guitar:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Guitar I:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$. Includes vibrato (Vib) markings.
- Guitar II:** Treble clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$. Includes vibrato (Vib) markings.
- Bass:** Bass clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.
- Drum:** Bass clef, 4/4 time. Chords: $G^b m$, F^b , E , D , F^b , $G^b m$.

Handwritten musical score for a 6-part ensemble. The score is divided into two systems, each with six staves. The parts are labeled on the left: Vocal, Flute, Clarinet I, Clarinet II, Bass, and Drums.

System 1 (Top):

- Vocal:** Chords $G^{\sharp m}$, F^{\sharp} E, D, F^{\sharp} $G^{\sharp m}$.
- Flute:** Melodic line with some vibrato markings.
- Clarinet I:** Melodic line with vibrato markings.
- Clarinet II:** Melodic line with vibrato markings and notes labeled U, V, B, C, D, U, V, B.
- Bass:** Melodic line with notes labeled U, V, B, C, D, U, V, B.
- Drums:** Rhythmic pattern with notes labeled U, V, B, C, D, U, V, B.

System 2 (Bottom):

- Vocal:** Chords $G^{\sharp m}$, F^{\sharp} E, D.
- Flute:** Melodic line with some vibrato markings.
- Clarinet I:** Melodic line with vibrato markings.
- Clarinet II:** Melodic line with vibrato markings and notes labeled U, V, B, C, D, U, V, B.
- Bass:** Melodic line with notes labeled U, V, B, C, D, U, V, B.
- Drums:** Rhythmic pattern with notes labeled U, V, B, C, D, U, V, B.

Handwritten annotations include "Harm & Arm" and "Marm & Arm" in the first system, and "Arm" in the second system.

F# G#m
F# E
D

Vocal: There comes a time with in ev'ry one

Guitar I: ave Harm — Arm

Guitar II: C (ave) —

Bass: 4

Drums: M.T.

F# G#m
F# E
D

Vocal: to close your eyes to what's real

Guitar I: ave Harm — Arm

Guitar II: C (ave) —

Bass: 4

Drums: M.T.

(Tempo I (Forte))

E G[♭]mF[♯] G[♭]mF[♯] G[♭]mF[♯] G[♭]mF[♯]

First system of musical notation (measures 1-4). The score includes staves for Violin I, Violin II, Violin I & II (combined), Violin II (combined), Bass, and Drums. The key signature is E major (one sharp). The tempo is marked 'Tempo I (Forte)'. The first measure contains a box with 'E' and 'G[♭]m' below it. The second measure contains 'F[♯] G[♭]m'. The third measure contains 'F[♯] G[♭]m'. The fourth measure contains 'F[♯] G[♭]m'. The fifth measure contains 'F[♯]'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

G[♭]mF[♯] G[♭]mF[♯] G[♭]mF[♯] G[♭]mF[♯]

Second system of musical notation (measures 5-8). The score includes staves for Violin I, Violin II, Violin I & II (combined), Violin II (combined), Bass, and Drums. The key signature is E major (one sharp). The tempo is marked 'Tempo I (Forte)'. The first measure contains a box with 'E' and 'G[♭]m' below it. The second measure contains 'F[♯] G[♭]m'. The third measure contains 'F[♯] G[♭]m'. The fourth measure contains 'F[♯] G[♭]m'. The fifth measure contains 'F[♯]'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Chord progression: $G^{\flat}m$ F^{\flat} $G^{\flat}m$ F^{\flat} $G^{\flat}m$ F^{\flat} $G^{\flat}m$ F^{\flat}

Lead

Other

Guitar 1

Guitar 2

Bass

Drums

Chord progression: F $G^{\flat}m$ Gm

Lead

Other

Guitar 1

Guitar 2

Bass

Drums

No com - pre hen - sion in to feel
Like a knee in tu wish.

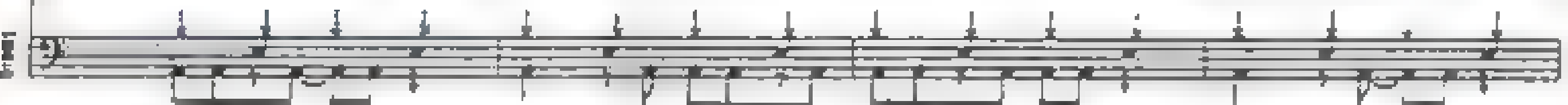
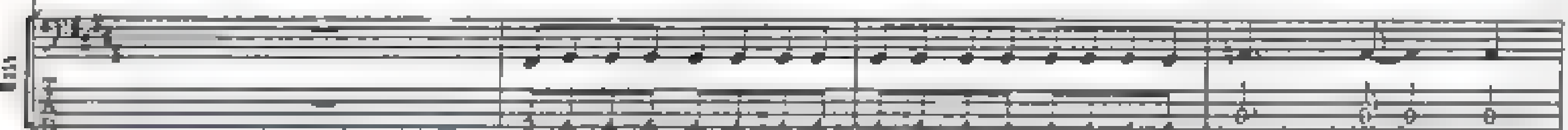
Bm

G³m

Am



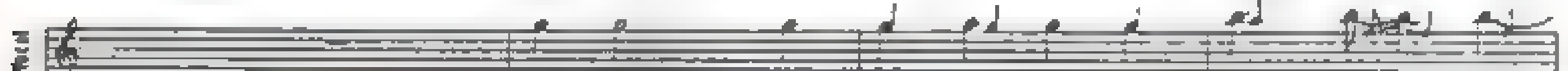
I see you, the wind for my soul
 Al - ter - ing is to death.



Am

G³m

Bm



can't be the rest, let's there waste my time
 Pull - ing and punch - ing the rest of the



Vocal: *Dm* *G^bm* *Am*
 - ra- tion Down- ing suc- cess in the bet- ter tom- low-
 No one can play on this

Guitar 1
 Guitar 2
 Bass
 Drums

Vocal: *Am* *G^bm* *Dm*
 de- ter mi-

Guitar 1
 Guitar 2
 Bass
 Drums

Handwritten musical score for a 12-voice choir and piano. The score is written on 12 staves, grouped into four systems of three staves each. The parts are labeled on the left: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2, Soprano 3, Soprano 4, Alto 3, and Bass 4. The piano part is at the bottom. The music is in 4/4 time and features various chords and melodic lines. Chord symbols like Dm , Gbm , and Gbm are written above some staves. Dynamics like *p* and *f* are also present. The score is handwritten and appears to be a rehearsal or working draft.

This page of musical notation is for a 12-piece band. It features staves for the following instruments: Saxophone I, Saxophone II, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpet I, Trumpet II, Trombone I, Trombone II, Euphonium, Tuba, and Drums. The notation includes various musical symbols, rests, and dynamic markings. The key signature is one flat (Bb), and the time signature is 4/4. The music is arranged in a standard band format, with the Saxophone section at the top, followed by the Brass section (Trumpets, Trombones, Euphonium/Tuba), and the Drums at the bottom. The notation is written in a clear, professional style, with all necessary musical symbols and markings included.

DOMINATION

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMIO

Intro 1's riff is in an up-tempo, eight-beat feel. Notice that the same riff reappears in Intro 2, this time in double-time feel, notated in sixteenth notes with the tempo being half as slow as in Intro 1. As for Drums, a succession of sixteenth notes are played with bass drum. Use of double-pedal should enable you to play the notes with accuracy.

The bar right before Intro 3 has a pre-arranged phrase with triplets. Staccato notes on the Guitar transcription are produced by light palm-muting with the right-hand.

Although the unison riff of Guitar and Bass which begins at Intro 3 is very simple, it can fall apart without the accurate time and execution of those sixteenth notes.

Guitar uses heavy distortion throughout the tune. Try to articulate well while picking notes clearly. Bass and Drums need to play loudly, too. Try opening the hi-hat a little.

Sections H, I, and J feature a Guitar solo. On Section H, the solo is played over one chord (E); however, it is extremely fast! Although solid, advanced technique is needed here, the key to playing this section is to employ hammer-ons and pull-offs effectively. Section I features two Guitars creating harmony. Try to be real tight!

Tempo starts to slow down right before Section K and the overall groove becomes heavier.

Tempo: J
H.C.

Intro 1
E D E D E DE

Vocal

Guitar I

Guitar II

Bass

Drums

E G A G E D E D E

Vocal

Soprano

Soprano I

Soprano II

Baritone

Bass

Drum

E A B G E D E D E

Vocal

Soprano

Soprano I

Soprano II

Baritone

Bass

Drum

E G A G E D E D E D E

Lead

Gitar

Gitar I

Gitar II

Bass

Drum

Intro. 2 (Tempo-E) (J-J)

E A B G E D E D E D E G A G E D E D E

Lead

Gitar

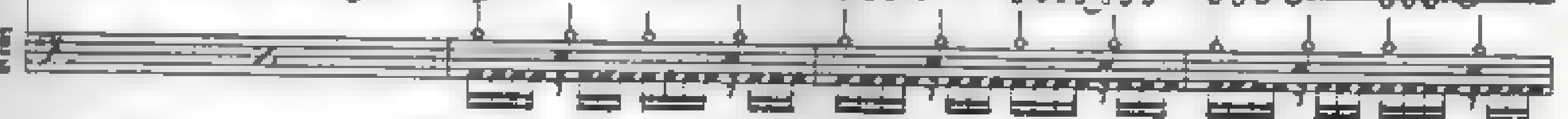
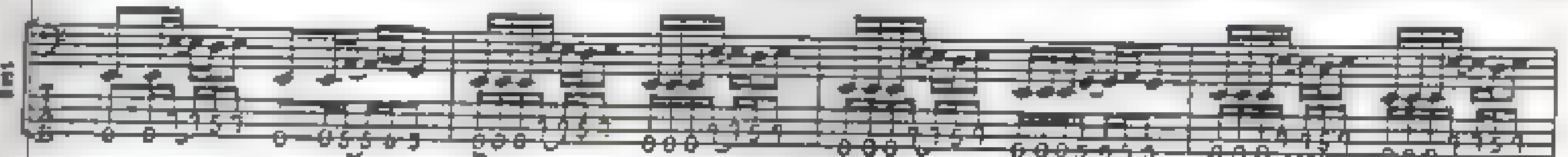
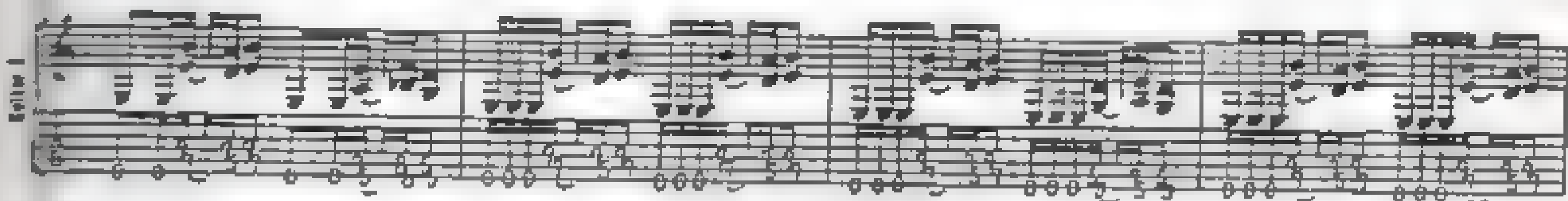
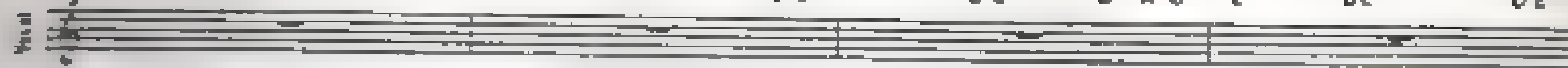
Gitar I

Gitar II

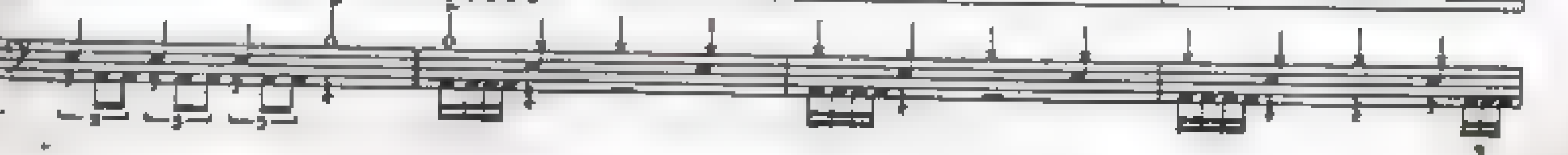
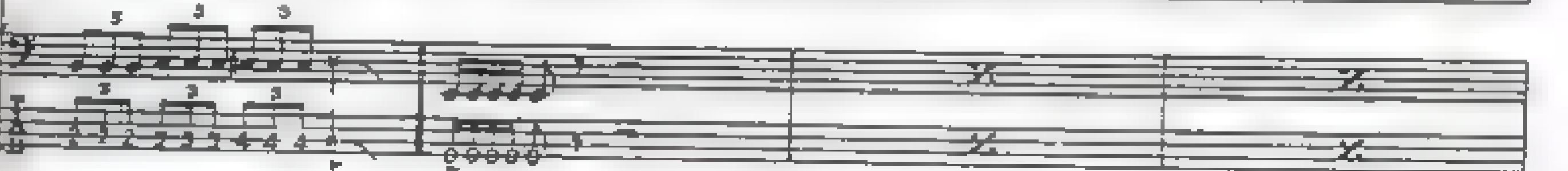
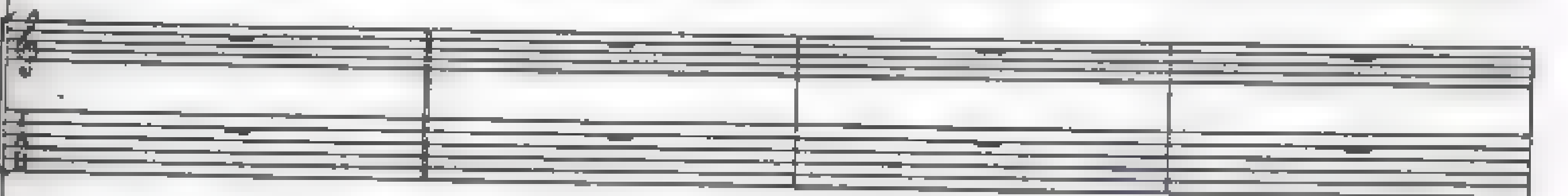
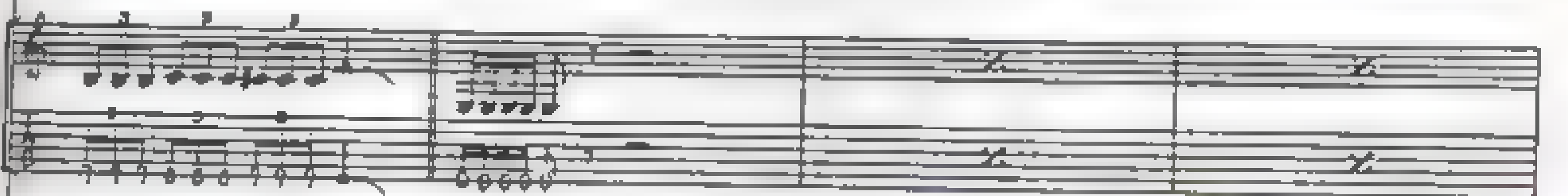
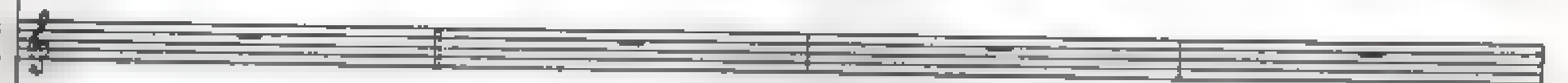
Bass

Drum

E DE A B G E DE DE DE G A G E DE DE



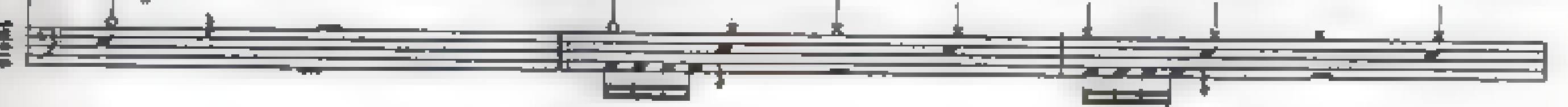
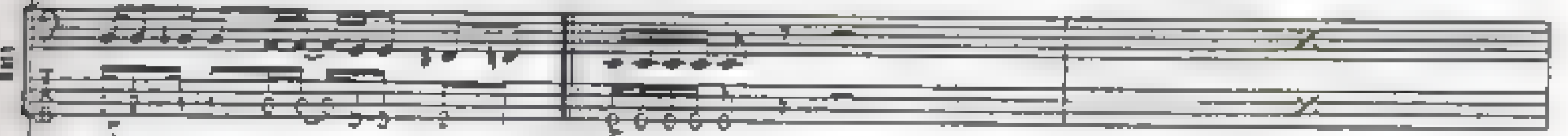
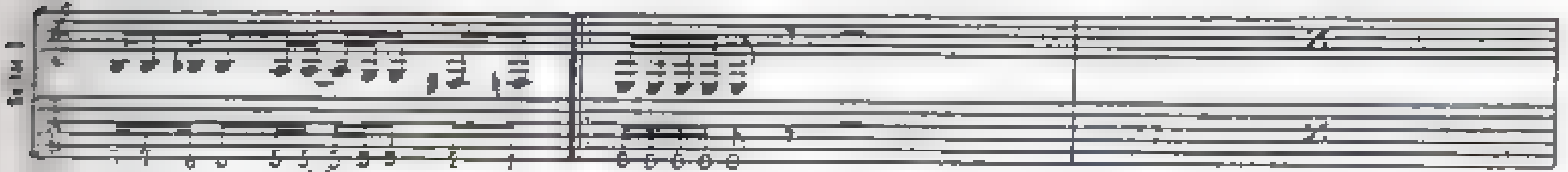
[Intro. 3]



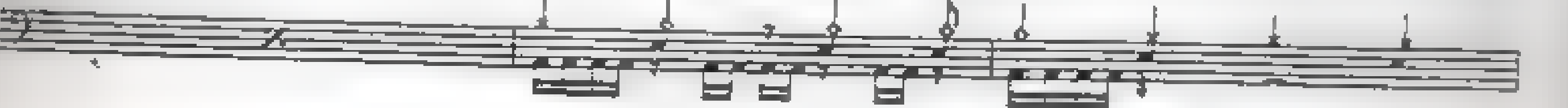
B B^b A G F[#] F A E



A my - ny is the price That you'll pay in the mid -
New blacked heart is reach ing out di - vi - si - on



Do not let us be led by chains
Body our - pend - ed by chains



B B^b A G F[#] F

X

X

B

X

X

50

Key: E

Vocal

as we grow How soon we for get when there's no thing else left to do
 like grows Has like played a trick Sealed you in black by black Till your

Other

Guitar I

Guitar II

Bass

Drums

Key: E B B^b A G F^b F C C

Vocal

my and It's a one last play Your eyes will
 love ing you in hand

Other

Guitar I

Guitar II

Bass

Drums

Lead

G D E G E F

on the down of the day And the will - ing on the wall

Flute

Violin I

Violin II

Violoncello

Double Bass

Lead

E G B B^b A G F[#] F C D F

Those words that start in in your soul

Flute

Violin I

Violin II

Violoncello

Double Bass

Sheet music score for a band, page 52. The score includes parts for Vocal, Eb Horn, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time and features a key signature of one flat (Bb).

First System:

- Vocal:** E G E F E D E G A B C D
And so your self You will be - tell
- Eb Horn:** (Empty staff)
- Guitar I:** (Complex fretboard notation with many accidentals and ties)
- Guitar II:** (Empty staff)
- Bass:** (Complex fretboard notation with many accidentals and ties)
- Drums:** (Complex fretboard notation with many accidentals and ties)

Second System:

- Vocal:** DE DE DE G A G E DE DE DE A B G
It's do - mi - ne - time pushed in - to
- Eb Horn:** (Empty staff)
- Guitar I:** (Complex fretboard notation with many accidentals and ties)
- Guitar II:** (Empty staff)
- Bass:** (Complex fretboard notation with many accidentals and ties)
- Drums:** (Complex fretboard notation with many accidentals and ties)

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for a full band and includes parts for Vocal, Guitar, Bass, and Drums. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal part is written in a high register, and the guitar part features a prominent arpeggiated figure. The bass and drums provide a steady accompaniment.

First system of musical notation, featuring a key signature of one sharp (F#) and a common time signature (C). The system includes staves for Treble, Bass, Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass. The Treble staff begins with a whole note chord marked 'E'. The Violin I and II staves contain whole notes marked with a slash (/). The Viola staff contains whole notes marked with a slash (/). The Cello I and II staves contain whole notes marked with a slash (/). The Double Bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, featuring a key signature of one sharp (F#) and a common time signature (C). The system includes staves for Treble, Bass, Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass. The Treble staff begins with a whole note chord marked 'F'. The Violin I and II staves contain whole notes marked with a slash (/). The Viola staff contains whole notes marked with a slash (/). The Cello I and II staves contain whole notes marked with a slash (/). The Double Bass staff contains a complex rhythmic pattern of eighth and sixteenth notes.

The musical score for "The Rose Tree" is presented in a multi-staff format. The staves are labeled on the left as Vocal, Flute, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The Vocal part begins with a treble clef and a key signature change to one flat. The Flute part starts with a treble clef and a key signature change to one flat. The Guitar I and II parts are written in standard notation with a key signature change to one flat. The Bass part is written in bass clef with a key signature change to one flat. The Drums part is written in bass clef with a key signature change to one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *vib* (vibrato). The piece concludes with a double bar line and a repeat sign.

E
 Flute
 Clarinet
 Guitar 1
 Guitar 2
 Bass
 Drums
 E C G D
 Vocal
 Vibraphone
 Guitar 1
 Guitar 2
 Bass
 Drums

The musical score is arranged in a standard band format. The top section includes staves for Flute, Clarinet, Guitar 1, Guitar 2, Bass, and Drums. The middle section features a Vocal line and a Vibraphone part. The bottom section includes staves for Guitar 1, Guitar 2, Bass, and Drums. The notation is dense, with many notes and rests, indicating a complex piece of music. The page is numbered 57 in the top right corner.

Sheet music for a string quartet and piano, page 58. The score is divided into two systems, each containing staves for Violin I, Violin II, Viola, Cello I, Cello II, and Piano.

System 1:

- Violin I:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Violin II:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Viola:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Cello I:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Cello II:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Piano:** Treble and bass clefs, key signature of one sharp (F#). The right hand plays a complex melodic line with many sixteenth and thirty-second notes, including trills and vibrato. The left hand plays a steady eighth-note accompaniment.

System 2:

- Violin I:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Violin II:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Viola:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Cello I:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Cello II:** Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of E and F# in the first measure, followed by rests.
- Piano:** Treble and bass clefs, key signature of one sharp (F#). The right hand plays a complex melodic line with many sixteenth and thirty-second notes, including trills and vibrato. The left hand plays a steady eighth-note accompaniment.

Chord symbols E, C, G, and F are written above the staves in the second system.

This is a page from a musical score, likely for a rock band. The score is written for several instruments and vocals, arranged in a standard Western musical notation format. The staves are labeled on the left side: Vocal, Guitar, Bass, and Drums. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'F' and 'K'. There are also some handwritten annotations and a small diagram of a guitar neck with fret numbers. The page is numbered '2' in the top right corner.

60

Music score for the first system, measures 1-4. The score includes parts for Tenor, Alto, Guitar 1, Guitar 2, Bass, and Drums. The key signature is one flat (B-flat). The tempo is marked "Moderato". The time signature is 4/4. The score begins with a treble clef and a key signature of one flat. The first measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The second measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The third measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The fourth measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato".

Music score for the second system, measures 5-8. The score includes parts for Vocal, Alto, Guitar 1, Guitar 2, Bass, and Drums. The key signature is one flat (B-flat). The tempo is marked "Moderato". The time signature is 4/4. The score begins with a treble clef and a key signature of one flat. The first measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The second measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The third measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato". The fourth measure contains a treble clef, a key signature of one flat, and a tempo marking of "Moderato".

First system of musical notation, measures 1-4. The system includes staves for Vocal, Flute, Guitar 1, Guitar 2, Bass, and Drums. The key signature is F major (one flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 5-8. The system includes staves for Vocal, Flute, Guitar 1, Guitar 2, Bass, and Drums. The key signature is F major (one flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A measure rest is indicated by a box containing the letter 'M' and the number '4'.

First system of musical notation, measures 1-3. The system includes staves for Vocal, Flute, Clarinet I, Clarinet II, Bass, and Drums. The vocal line has notes marked with **F**, **F¹**, and **F** above the staff. The Clarinet I and II staves show melodic lines with various notes and rests. The Bass staff shows a rhythmic pattern with eighth notes. The Drums staff shows a simple drum line with 'X' marks.

Second system of musical notation, measures 4-6. The system includes staves for Vocal, Flute, Clarinet I, Clarinet II, Bass, and Drums. The vocal line has notes marked with **F¹**, **F**, **F¹**, and **F** above the staff. The Clarinet I and II staves show melodic lines with various notes and rests. The Bass staff shows a rhythmic pattern with eighth notes. The Drums staff shows a simple drum line with 'X' marks.

FUCKING HOSTILE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song is extremely fast. At Section A, a 5-bar pattern is played repeatedly. It is a unison riff by Guitar and Bass and each should lock into one another tightly.

Despite the up-tempo, Drums should play with power. Hit each note as strong as possible. Those sixteenth notes on bass drum may be difficult to execute unless a double-pedal technique is incorporated.

Pantera has very unique vocal sounds. This is notable in this tune as seen in an apparent over-recorded shouting that occurs right before Section C, creating a very destructive sound.

A Guitar solo is featured in Section D. While a heavy-duty distortion is employed throughout the song, a wah-wah pedal is added in this section and probably stepped on every two beats. Watch out for the extremely fast passages between the 5th and the 7th bars of Section D. Use alternate picking and pick each note clearly.

N.C.

One, two, three, four.

At - munt are ey day.
The rock is right and wrong.
(even more proud me - her love.

I see the same face
the bound - em of the low,
some thing you don't en - joy.

Vocal

Bass

Guitar 1

Guitar 2

Drums

Tenor 1
 G F# F C
 an bro-ken pic-ture tube it is the ad- in lode
 you seem to miss the point or rest ing for a point
 be cause of her eye hell, o fuck ing wi- van- lare

Tenor 2
 [Musical staff with notes and rests]

Section 1
 [Musical staff with notes and rests]

Section 2
 [Musical staff with notes and rests]

Bass
 [Musical staff with notes and rests]

Drum
 [Musical staff with notes and rests]

Tenor 1
 A B# G A B# G A B# G
 If you could see your-self, You put you on a shelf your ver-bal mus-ic - here,
 You seem to wan-der why hund-reds of peo-ple die, you're writ-ing li-chens man
 They put it in your head, then put you in your bed, He's watch-ing say your prayers,

Tenor 2
 [Musical staff with notes and rests]

Section 1
 [Musical staff with notes and rests]

Section 2
 [Musical staff with notes and rests]

Bass
 [Musical staff with notes and rests]

Drum
 [Musical staff with notes and rests]

A
B^b
G
F[#]
F
C
A
B^b
G

pro - mise to save us - all
 my mom got jumped, they rant
 mum' God is eve - ry where

To - day I'll play the part of non -
 Now I'll play a pub - lic
 Now I'll play a man learning

Vocal
 Guitar
 Guitar 1
 Guitar 2
 Bass
 Drums

A
B^b
G
A
B^b
G
A
B^b
G

-pe - rent,
 am vani,
 press - throat,

not make a hund - red rules for you to know a - bout your - self
 to serve and pro - tect by the law and the same
 who's about to take the ul - ti - mate test as the life

Vocal
 Guitar
 Guitar 1
 Guitar 2
 Bass
 Drums

G F# F C A Bb G A Bb G

Not he / and make you he here what's a vil is
 I'd but the punk that rape- eras, and mur der
 I'd ques - tion things be - cause I am hu - man, and

mak - ing love, and mak - ing friends and mov - ing god your own way
 I've call you on, be, at you in crossed got, I d make your head ishr e man,
 call on, out my la ther who's no clo - set than a arm - e got

Guitar I
 Guitar II
 Bass
 Drums
 Vocal
 Flute
 Guitar 3
 Bass
 Drums

G F F C B^b A [B] C G D C G D
 not the right way | To me, | to bleed
 I won't God listen

C G A B^b D C B D C G D
 can not be taught | In turn, | you're making us

Vocal
 Flute
 Clarinet I
 Clarinet II
 Bass
 Drums
 Piano
 Bass
 Drums

C G A ⁶ E G E D E G E G

oh _____, looking down, _____

We stand _____ alone _____

This image shows a page of musical notation for a 12-piece orchestra. The parts are arranged in two systems of six staves each. The instruments are: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, Tuba, Euphonium, and Timp. The score is in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system of staves (Flute to Trombone II) shows a complex arrangement of notes and rests, with some parts having multiple staves. The second system of staves (Tuba to Timp) shows a similar arrangement, with some parts having multiple staves. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings.

Viol
Vib
Guitar I
Guitar II
Bass
Drums

Handwritten notes in Guitar II staff:
Vib
Vib

Handwritten notes in Drums staff:
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239
240
241
242
243
244
245
246
247
248
249
250
251
252
253
254
255
256
257
258
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
294
295
296
297
298
299
300
301
302
303
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
466
467
468
469
470
471
472
473
474
475
476
477
478
479
480
481
482
483
484
485
486
487
488
489
490
491
492
493
494
495
496
497
498
499
500
501
502
503
504
505
506
507
508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
524
525
526
527
528
529
530
531
532
533
534
535
536
537
538
539
540
541
542
543
544
545
546
547
548
549
550
551
552
553
554
555
556
557
558
559
560
561
562
563
564
565
566
567
568
569
570
571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598
599
600
601
602
603
604
605
606
607
608
609
610
611
612
613
614
615
616
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
635
636
637
638
639
640
641
642
643
644
645
646
647
648
649
650
651
652
653
654
655
656
657
658
659
660
661
662
663
664
665
666
667
668
669
670
671
672
673
674
675
676
677
678
679
680
681
682
683
684
685
686
687
688
689
690
691
692
693
694
695
696
697
698
699
700
701
702
703
704
705
706
707
708
709
710
711
712
713
714
715
716
717
718
719
720
721
722
723
724
725
726
727
728
729
730
731
732
733
734
735
736
737
738
739
740
741
742
743
744
745
746
747
748
749
750
751
752
753
754
755
756
757
758
759
760
761
762
763
764
765
766
767
768
769
770
771
772
773
774
775
776
777
778
779
780
781
782
783
784
785
786
787
788
789
790
791
792
793
794
795
796
797
798
799
800
801
802
803
804
805
806
807
808
809
810
811
812
813
814
815
816
817
818
819
820
821
822
823
824
825
826
827
828
829
830
831
832
833
834
835
836
837
838
839
840
841
842
843
844
845
846
847
848
849
850
851
852
853
854
855
856
857
858
859
860
861
862
863
864
865
866
867
868
869
870
871
872
873
874
875
876
877
878
879
880
881
882
883
884
885
886
887
888
889
890
891
892
893
894
895
896
897
898
899
900
901
902
903
904
905
906
907
908
909
910
911
912
913
914
915
916
917
918
919
920
921
922
923
924
925
926
927
928
929
930
931
932
933
934
935
936
937
938
939
940
941
942
943
944
945
946
947
948
949
950
951
952
953
954
955
956
957
958
959
960
961
962
963
964
965
966
967
968
969
970
971
972
973
974
975
976
977
978
979
980
981
982
983
984
985
986
987
988
989
990
991
992
993
994
995
996
997
998
999
1000

Viol
Vib
Guitar I
Guitar II
Bass
Drums

Handwritten notes in Guitar II staff:
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
1

C G D C G A B^b D C G D

Flute
Oboe
Clarinet I
Clarinet II
Bassoon
Bass

C G D C G A

Flute
Oboe
Clarinet I
Clarinet II
Bassoon
Bass

Vib (with Pedal)
Vib (with Pedal)

D.S.

Coda

A

G

G[♯]

A

G

G[♯]

A

Vocal

luck - ing

luck - ing

Bitter

Guitar I

Guitar II

Bass

Drums

A

G[♯]

G

G[♯]

A

Vocal

luck - ing

luck - ing don't - die

Guitar

Guitar I

Guitar II

Bass

Drums

THIS LOVE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sound of the Guitar is natural and clean with some type of chorus. Arpeggios are played over throughout the Intro. Both Bass and Drums are playing softly here. Notice a percussion instrument, Cabasa, is added

On Section A, an eight-beat pattern is played by Drums with a rim-shot. Although it is a simple phrase, play it with a gradual force instead of playing it too softly.

A Guitar solo takes place in Section B. Distortion and a wah-wah pedal along with the tremolo bar are employed throughout the solo.

The overall dynamics intensify at Section C. Heavy distortion

is in effect on the Guitar. Both Bass and Drums should play loudly, too!

The similar sound as Section B is used on Section E's Guitar solo with the addition of delay, thus creating an ambience effect.

A unison riff based on the sixteenth notes is played both by Guitar and by Bass. Watch out for the triplet figures on the 4th bar. Play them accurately.

There is a rather lengthy guitar solo in Section J. Unlike other songs, intricate fast licks are not presented here. However, play it with emotion while making good use of the wah-wah pedal.

Intro

$F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$

(Cabasa)

Handwritten musical score for the first system, featuring five staves. The staves are labeled on the left as follows: **Drum**, **Bass**, **Electric I**, **Electric II**, and **Lead**. The **Lead** staff contains a melodic line with various notes and rests. The **Electric I** and **Electric II** staves contain chords and some melodic fragments. The **Bass** staff contains a bass line with notes and rests. The **Drum** staff contains a drum pattern with various note values and rests. Above the **Lead** staff, there are handwritten notes: "F#m" and "F#m(on G)".

Handwritten musical score for the second system, featuring five staves. The staves are labeled on the left as follows: **Drum**, **Bass**, **Electric I**, **Electric II**, and **Lead**. Above the **Lead** staff, there are handwritten notes: "A(on C#)", "C", "A(on C#)", "C", "A(on C#)", "C", "E(on C#)", and "Am". The **Lead** staff contains a melodic line with various notes and rests. The **Electric I** and **Electric II** staves contain chords and some melodic fragments. The **Bass** staff contains a bass line with notes and rests. The **Drum** staff contains a drum pattern with various note values and rests.

Am [A] F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG)

Vocals
 If ever weeds were sown, pain - ful seed was sown

Guitar 1

Guitar 2

Bass

Drums

F[♯]m F[♯]m(onG) Bm Bm(onC) Bm Bm(onC) F[♯]m F[♯]m(onG)

Vocals
 I said I loved but I had

Guitar 1

Guitar 2

Bass

Drums

F^{\sharp} $F^{\sharp}(onG)$ $A(onC^{\sharp})$ C $A(onC^{\sharp})$ C $A(onC^{\sharp})$ C

Vocal

In my life, all I want of was the keep ing of

Solo

Guitar I

Guitar II

Bass

Drums

$E(onG^{\sharp})$ Am $A(onC^{\sharp})$ C $A(onC^{\sharp})$ C

Vocal

some one like you As it turns out, Deep er with in me,

Solo

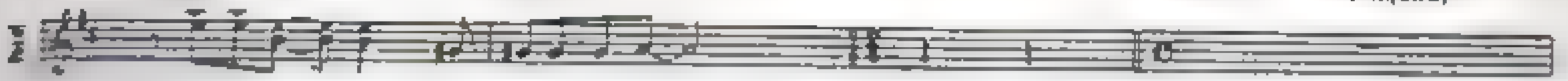
Guitar I

Guitar II

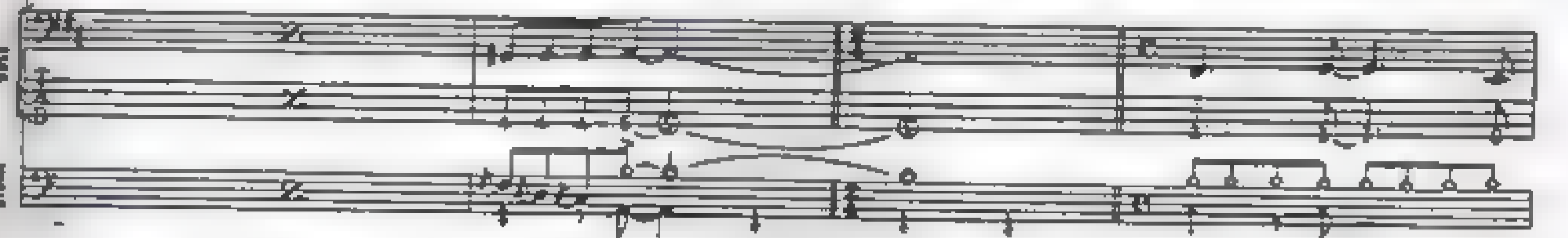
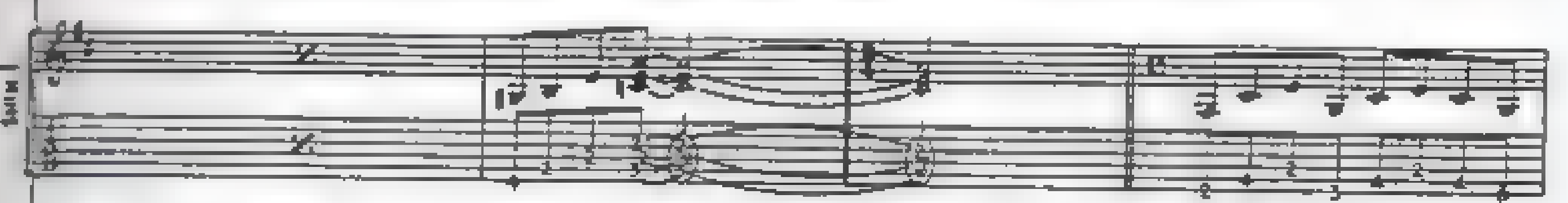
Bass

Drums

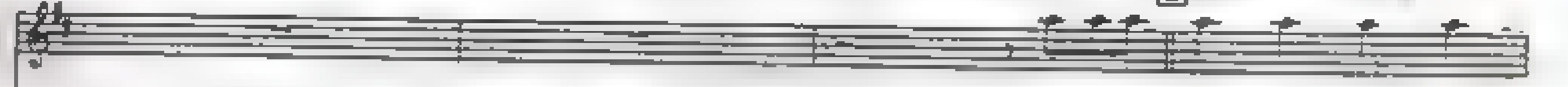
A(onC^b) C E(onG^b) Am B F^bm F^bm(onG)



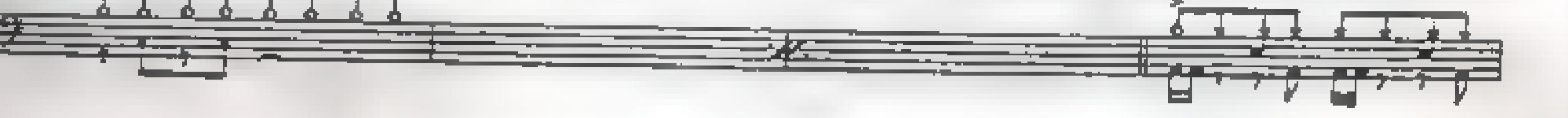
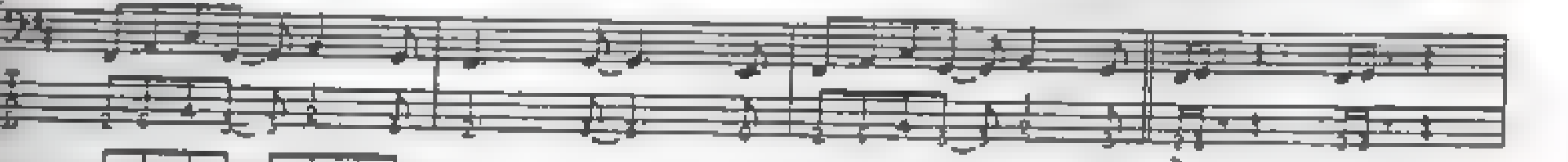
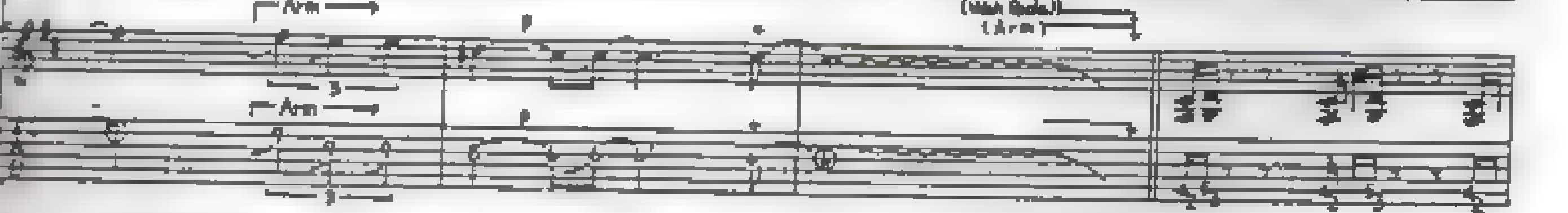
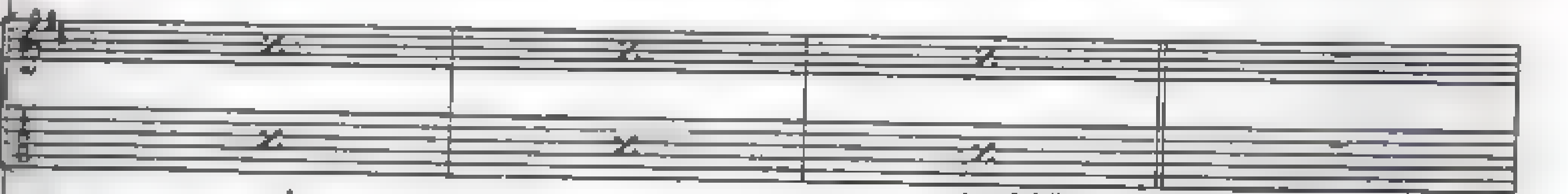
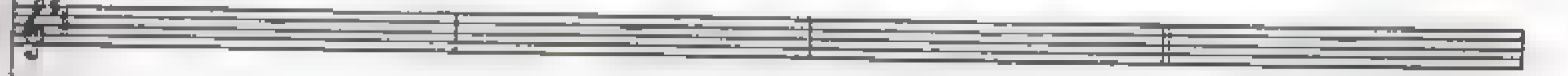
love was twis - ted and point-ed at you (Never ending



F^bm F^bm(onG) F^bm F^bm(onG) F^bm F^bm(onG) C F^bm G F^bm G

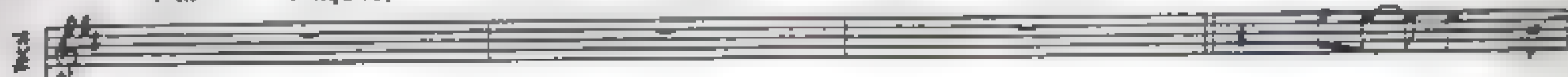


pain. Quickly, ending life) You keep this love, thing, love, child,

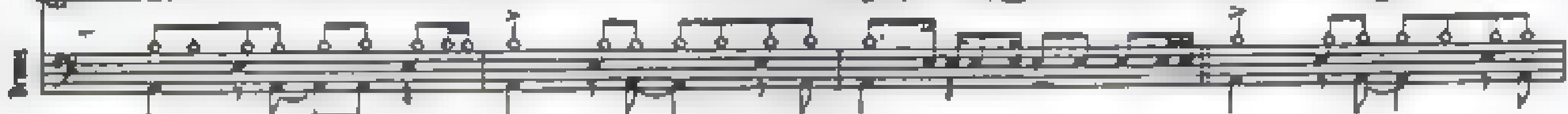
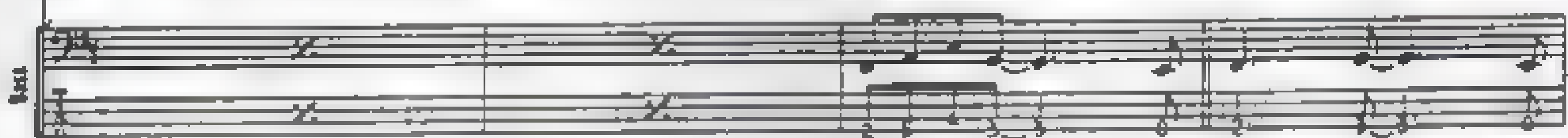
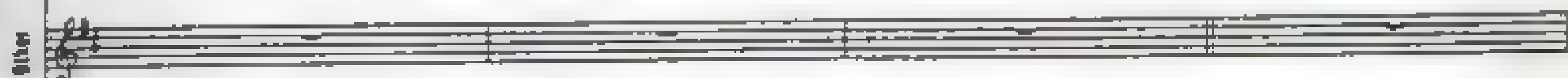


[illegible]

F⁶m F⁶m(onG) F⁶m F⁶m(onG) F⁶m F⁶m(onG) E F⁶m F⁶m(onG)



I'd been the camp

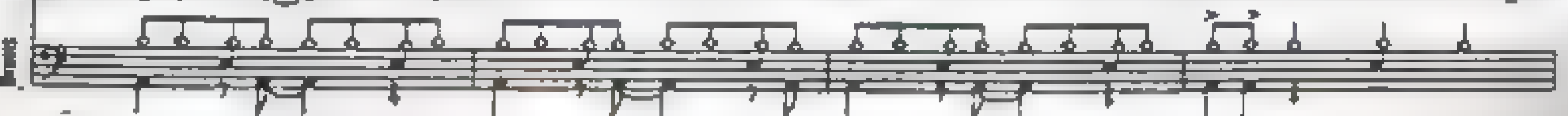
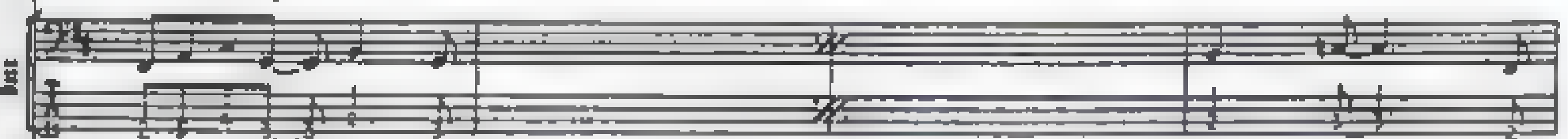
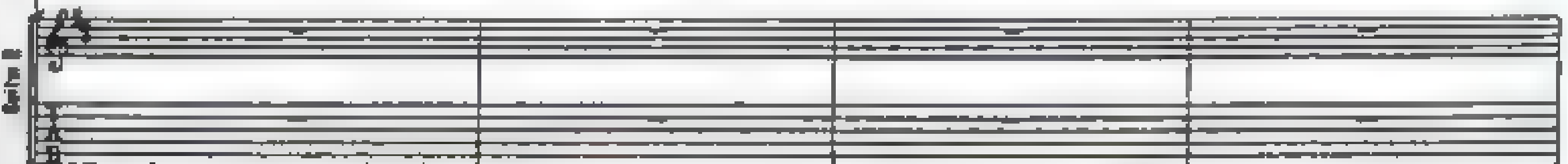
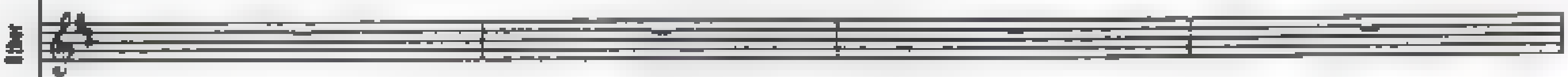


F⁶m F⁶m(onG) F⁶m F⁶m(onG) F⁶m F⁶m(onG) Bm Bm(onG)



I'd been the camp

This gift is peace



Chords: Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Lyrics: _____ her pain was like _____ And some times, I feel so sor-ry,

Chords: A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Lyrics: I regret this the hurting of you But you make me so un-hap-py

The musical score is arranged in a system of staves. The top staff is for guitar, with a treble clef and a key signature of one flat (B-flat). It features a series of chords and melodic lines. The second staff is for vocal, with a treble clef and a key signature of one flat. It contains the lyrics "her pain was like" and "And some times, I feel so sor-ry,". The third staff is for piano, with a treble clef and a key signature of one flat. It contains a melodic line. The fourth staff is for piano, with a bass clef and a key signature of one flat. It contains a bass line. The fifth staff is for guitar, with a treble clef and a key signature of one flat. It features a series of chords and melodic lines. The sixth staff is for vocal, with a treble clef and a key signature of one flat. It contains the lyrics "I regret this the hurting of you" and "But you make me so un-hap-py". The seventh staff is for piano, with a treble clef and a key signature of one flat. It contains a melodic line. The eighth staff is for piano, with a bass clef and a key signature of one flat. It contains a bass line.

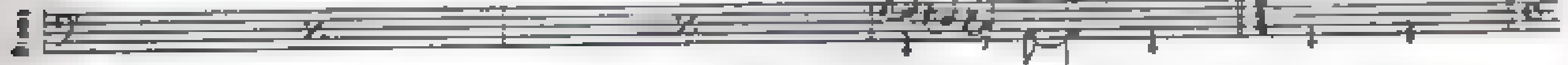
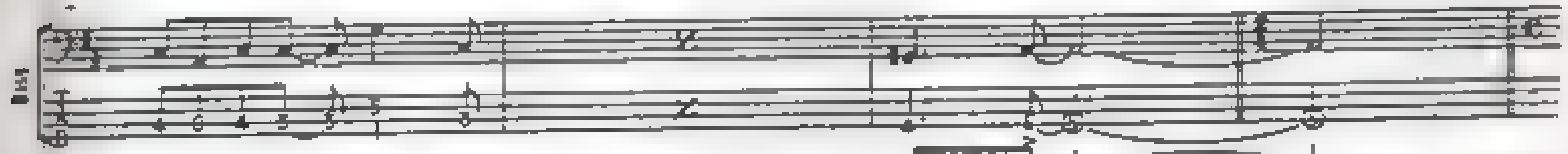
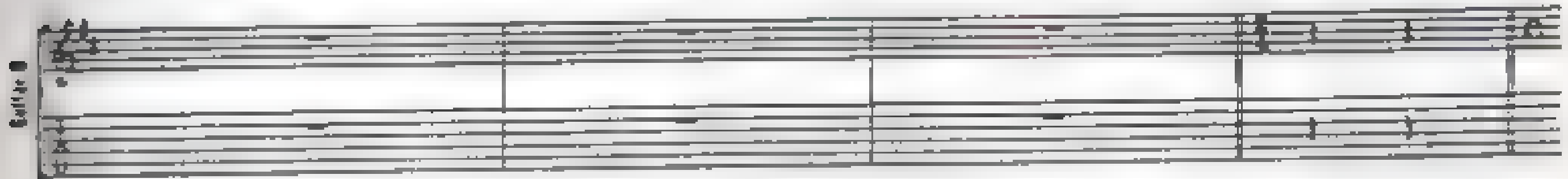
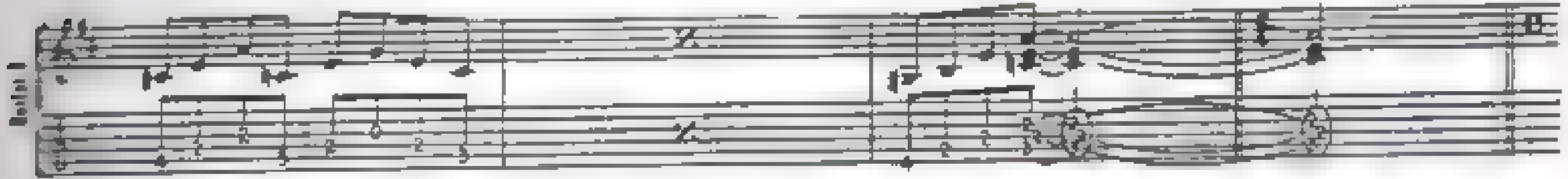
A(onC^b) C

A(onC^b) C

E(onG^b) Am



I'd take my life and leave love with you



F

F²m

F²m(onG)

F²m

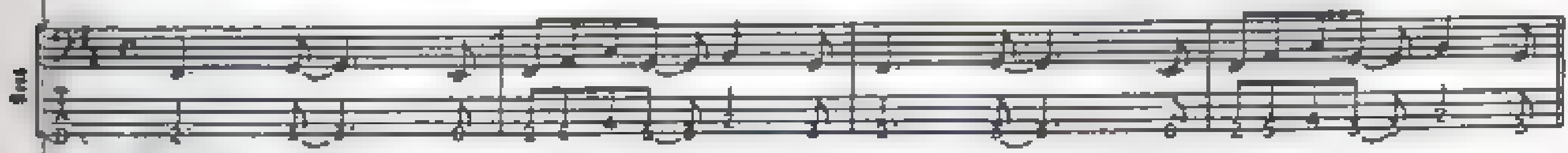
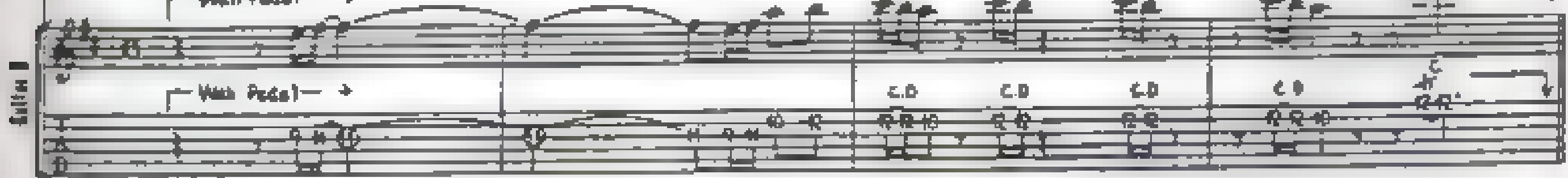
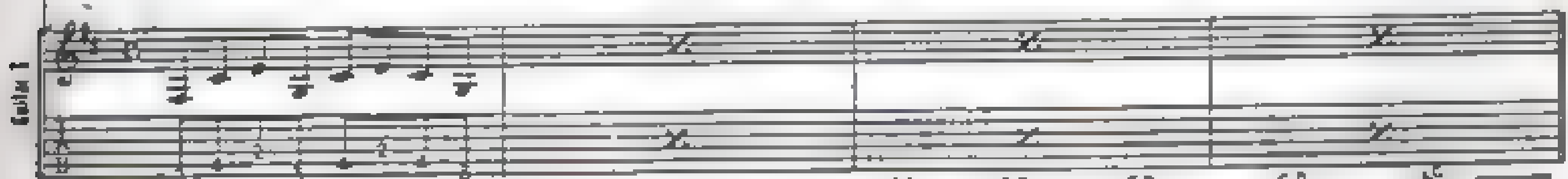
F²m(onG)

F¹m

F¹m(onG)

F¹m

F¹m(onG)



Coda 1

G^{\flat}m

Gm

F^{\flat}m

First

love

Violin I

Violin II

Viola

Cello

Double Bass

F^{\flat}m

$\text{F} \text{ F}^{\flat} \text{G} \text{ G}^{\flat} \text{A} \text{ A}^{\flat} \text{F}^{\flat}\text{m}$

Gm

F^{\flat}m

Tuba

Euphonium

Saxophone

Trumpet

Drum

The musical score is written for a five-piece band. The top staff is for the lead vocal, with lyrics "No more head trips" written below it. The second staff is for guitar, the third for bass, the fourth for drums, and the fifth for a second vocal or harmony part. The score is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked "moderate". The score includes a chorus section with a key signature change to B-flat major (indicated by two flats) and a bridge section. The guitar part features a complex, fast-paced solo in the bridge section. The bass part has a steady, rhythmic line. The drums play a consistent pattern throughout. The second vocal part provides harmony for the lead vocal.

F D F F

① f[♯]m f[♯]m(onG)

Lead

Rhythm

Guitar I

Guitar II

Bass

Drums

f[♯]m f[♯]m(onG) f[♯]m f[♯]m(onG) f[♯]m f[♯]m(onG) ② f[♯]m f[♯]m(onG)

Lead

Rhythm

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system:

F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) Bm Bm(onC)

Parts: Mel, Rhyth, Guitar I, Guitar II, Bass, Drums

Chord progression for the second system:

Bm Bm(onC) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) Dm Dm(onC[♯])

Parts: Mel, Rhyth, Guitar I, Guitar II, Bass, Drums

D.5.2

G F G F G F G F

B

E

F

C

(5 Times Repeat And Fade Out)

F G F G F G

[L]

Mez. *Love, ah, ah*

Voice

Guitar I

Guitar II

Bass

Drum

F G F G

F

G

F G

F G

F G

F

[M]

(Fade In)

F¹m

F¹m(on G)

Vocal

Flute

Guitar I

Guitar II

Bass

Drum

The image shows a musical score for the song "The Rose Tree". The score is written for five parts: Treble, Alto, Tenor I, Tenor II, and Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the Tenor I and Tenor II staves. The melody is primarily carried by the Tenor I and Tenor II parts, with the Treble and Bass parts providing harmonic support. The Alto part has some notes in the first two measures but is mostly silent. The score includes various musical notations such as notes, rests, and bar lines.

Lyrics:

Treble: The rose tree, the rose tree,
 Alto: The rose tree, the rose tree,
 Tenor I: The rose tree, the rose tree,
 Tenor II: The rose tree, the rose tree,
 Bass: The rose tree, the rose tree,

[illegible]

$F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$

Vocal
 Other
 Guitar 1
 Guitar 2
 Bass
 Drums

$F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$

Vocal
 Other
 Guitar 1
 Guitar 2
 Bass
 Drums

f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

Double Bass

f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$ f^1_m $f^1_m(onG)$

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

Double Bass

A NEW LEVEL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A tricky pick scratch opens this tune. Notice the low D notes on both Guitar and Bass parts. Make sure each instrument tunes its 6th string or 4th string down to D.

Heavy distortion is used on the Guitar throughout the tune. Similarly, Bass and Drums should play as loudly as the Guitar. The song has a mysterious chord progression which is difficult to explain theoretically.

The Guitar riff with staccato markings on Intro 2 is done with right-hand muting.

On Intro 3, a basic rhythmic feel is changed to a sixteen-beat.

Drums should produce the accurate sixteenth notes with its bass drum. It may also be a good idea to open the hi-hat slightly.

The bar before Section B has pre-arranged part. Lock into the time well and accomplish the tightness without falling apart.

Guitar B entering on Section E employs a wah-wah pedal. Here, instead of over-using it, try to use it subtly.

Section F has very speedy phrases in the Guitar solo. Notice how clearly each note is executed. In addition, watch out for all those bendings which require proper left-hand movements.

Intro 1

N.C. D G# D

Vocal

Guitar I

(6th String = D) Pick Scratch

Guitar II

(6th String = D) Pick Scratch

Bass

(4th String = D)

Drums

Lead D G D G D

Drum

Section I

Section II

Drum

Drum

Lead D G D G D

Drum

Section I

Section II

Drum

Drum

Chord progression for the first system: D, G[♯], D, G[♯], D.

Vocal: Treble clef, whole notes corresponding to the chords.

Piano: Treble clef, whole notes corresponding to the chords.

Intro 1: Treble and Bass staves. Treble has eighth-note runs. Bass has a simple accompaniment.

Intro 2: Treble and Bass staves, mostly empty.

Bass: Bass clef, simple accompaniment.

Drums: Bass clef, drum notation with various patterns.

Chord progression for the second system: D, G[♯], D, G[♯], D, G[♯], D, G[♯], A.

Vocal: Treble clef, whole notes corresponding to the chords.

Piano: Treble clef, whole notes corresponding to the chords.

Intro 3: Treble and Bass staves. Treble has eighth-note runs. Bass has a simple accompaniment.

Intro 4: Treble and Bass staves, mostly empty.

Bass: Bass clef, simple accompaniment.

Drums: Bass clef, drum notation with various patterns.

The musical score for "The Rose Tree" is presented on a single page. It features five staves: Vocal, Guitar, Guitar 1, Guitar 2, and Bass. The Vocal staff begins with a treble clef and a key signature of one flat (B-flat). The Guitar and Bass staves are in standard tuning. The score is divided into three measures. The first measure contains the main melody for the vocal and guitar parts. The second measure is a rest for the vocal and guitar parts, indicated by a large 'X' over the staff. The third measure contains the final melody for the vocal and guitar parts. The Bass staff provides a steady accompaniment throughout the piece. The title "The Rose Tree" is written in a decorative font at the top of the page.

D
 G F#

Vocal,
 Guitar,
 Guitar I,
 Guitar II,
 Bass,
 Drums

186

A

Vocal
 Now a new look in my eyes my a- spir- it rise,
 -mend-ing plea for a- mi- ty bet- ween us all
 Far- get the past,
 a- no- ted stand.

Guitar
 Guitar 1
 Guitar 2
 Bass
 Drums
 Vocal
 pre- sent un- der works and laste
 death be- fore do- vid ad fall
 Got this on, passed on, ap- pe- ar- ed on,
 in reach on li- ve- ry Or- der, vol-

Guitar 1
 Guitar 2
 Bass
 Drums

Music score for the first system, featuring vocal and instrumental parts. The vocal line includes the lyrics: "stopped on, I had with, pointed at by men or men, get, go- go- ver, un- pa- tient be- cause time is short- at". The instrumental parts include Guitar 1, Guitar 2, Bass, and Drums.

Music score for the second system, featuring vocal and instrumental parts. The vocal line includes the lyrics: "New life _____ in place of old life _____ un- covered by trials". The instrumental parts include Guitar 1, Guitar 2, Bass, and Drums.

©

D

g² D g²

A new in-ter-est

me - si - stence and po - wer

g² D g²

Viol

Viol

Saxophone 1

Saxophone 2

Bass

Drums

Trp

Flu

Saxophone 1

Saxophone 2

Bass

Drums

Vocal: D E
 De -

Guitar I
 Guitar II
 Bass
 Drums

Vocal: D E
 Wah Rada! → S
 yes, below →

Guitar I
 Guitar II
 Bass
 Drums

D

Sheet music for the first system, featuring vocal and instrumental parts. The instruments are labeled on the left: Vocal, Oboe, Clarinet I, Clarinet II, Bass, and Drum. The music is written on staves with various notes, rests, and dynamic markings. The key signature is D major, indicated by two sharps (F# and C#).

D

F

Sheet music for the second system, continuing the vocal and instrumental parts. The instruments are labeled on the left: Vocal, Oboe, Clarinet I, Clarinet II, Bass, and Drum. The music is written on staves with various notes, rests, and dynamic markings. The key signature is D major, indicated by two sharps (F# and C#).

Sheet music for a musical score, page 101. The score is written for a large ensemble, including Vocal, Trumpet, Trombone, Euphonium, Tuba, Saxophone, Bass, and Drums. The music is in common time (C) and features a key signature of one flat (Bb). The score is divided into two systems, each containing staves for the various instruments. The first system includes a vocal line and instrumental parts for Trumpet, Trombone, Euphonium, Tuba, Saxophone, Bass, and Drums. The second system continues the instrumental parts for Trumpet, Trombone, Euphonium, Tuba, Saxophone, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark 'D' is present in the second system.

System 1:

- Vocal: Treble clef, common time. Starts with a whole note D.
- Trumpet: Treble clef, common time. Starts with a whole note D.
- Trombone: Treble clef, common time. Starts with a whole note D.
- Euphonium: Treble clef, common time. Starts with a whole note D.
- Tuba: Treble clef, common time. Starts with a whole note D.
- Saxophone: Treble clef, common time. Starts with a whole note D.
- Bass: Bass clef, common time. Starts with a whole note D.
- Drums: Bass clef, common time. Starts with a whole note D.

System 2:

- Trumpet: Treble clef, common time. Starts with a whole note D.
- Trombone: Treble clef, common time. Starts with a whole note D.
- Euphonium: Treble clef, common time. Starts with a whole note D.
- Tuba: Treble clef, common time. Starts with a whole note D.
- Saxophone: Treble clef, common time. Starts with a whole note D.
- Bass: Bass clef, common time. Starts with a whole note D.
- Drums: Bass clef, common time. Starts with a whole note D.

Rehearsal mark 'D' is located between the two systems.

Sheet music for a guitar ensemble, featuring two systems of staves. The instruments are labeled on the left: Vocal, Flute, Guitar I, Guitar II, Bass, and Drums.

System 1:

- Vocal:** Treble clef, key signature of one sharp (F#). Chords E^{\sharp} and D are indicated above the staff.
- Flute:** Treble clef, key signature of one sharp (F#).
- Guitar I:** Treble clef, key signature of one sharp (F#).
- Guitar II:** Treble clef, key signature of one sharp (F#). Includes vibrato markings (*Vib*) and a double bar line with a repeat sign.
- Bass:** Bass clef, key signature of one sharp (F#). Includes a double bar line with a repeat sign.
- Drums:** Bass clef, key signature of one sharp (F#). Includes a double bar line with a repeat sign.

System 2:

- Vocal:** Treble clef, key signature of one sharp (F#). Chords F , E^{\sharp} , and D are indicated above the staff.
- Flute:** Treble clef, key signature of one sharp (F#).
- Guitar I:** Treble clef, key signature of one sharp (F#).
- Guitar II:** Treble clef, key signature of one sharp (F#). Includes vibrato markings (*Vib*) and a double bar line with a repeat sign.
- Bass:** Bass clef, key signature of one sharp (F#). Includes a double bar line with a repeat sign.
- Drums:** Bass clef, key signature of one sharp (F#). Includes a double bar line with a repeat sign.

Vocal
Bitter
Guitar I
Guitar II
Bass
Drums

Vocal
Bitter
Guitar I
Guitar II
Bass
Drums

(Can't lose.) (No fucking surrender.) (Can't lose.) Wah

A new le-vel new le-vel of con-fi-dence of

Lead *D* *G³* *D* *G³* *D*

con - fi - dence and po - wer and po - wer

Chorus I

Chorus II

Bass

Lead *D⁷* *G³* *D* *G³* *D*

A New le - vel New le - vel of con - fi - dence of

Chorus I

Chorus II

Bass

The musical notation is on a single staff with a treble clef. The melody consists of eighth and quarter notes. Chords are indicated by letters above the staff: D, G#, D, G#, and a boxed K. The lyrics are written below the staff.

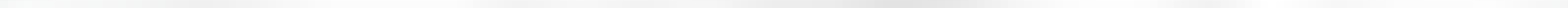
don - ti dance and po - wee and po - wee

A musical score for a cantata, labeled 'Cantata I' on the left. It consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure.

A blank musical score page with two staves. The left staff is labeled "Violoncello" and the right staff is labeled "Violoncello". The page is otherwise empty of musical notation.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (Soprano), a piano accompaniment line (Piano), and a guitar line (Guitar). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change to one flat. The piano accompaniment begins with a bass clef and a key signature change to one flat. The guitar line begins with a treble clef and a key signature change to one flat. The score is divided into three measures. The first measure shows the vocal line with a whole note, the piano accompaniment with a half note, and the guitar line with a half note. The second measure shows the vocal line with a whole note, the piano accompaniment with a half note, and the guitar line with a half note. The third measure shows the vocal line with a whole note, the piano accompaniment with a half note, and the guitar line with a half note.

Hand 1

[illegible]

Cellar

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The Soprano part is on a single staff with a treble clef. The Alto part is on a single staff with an alto clef. The Piano accompaniment is on a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music consists of five measures of the vocal melody, followed by a final measure with a double bar line. The lyrics "The Rose Tree" are written below the vocal staves.

WALK

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

In this tune, all the eighth notes have a triplet feel. Also, do not forget to tune the 6th string of the Guitar and the 4th string of the Bass down to D.

The basic Guitar sound is a destructive and hard-edged distortion. Bass and Drums sound stiff and each note is articulated clearly with force. Tempo is slow and the band plays with a down-to-earth, heavy groove.

Also notice the unique chord progression typical of Pantera. No particular key or tonality is suggested in this transcription. However, the tune seems to be played around the D chord.

A Guitar solo starts at Section F. Note how the first lick employs a double-bending. Watch out for the intonation as you will encounter a couple of 2 to 2 1/2 step bendings. In addition, a left-hand picked slide technique is effectively incorporated. Strive for a clear execution on each note.

($\text{♩} = \text{♩}^3$)

Intro. 1

D

(6th Strings = D)

(4th Strings = D)

D

Intro 2

Chords: D B^b D A^b D D^b D

Lead: [Musical staff with notes and rests]

Guitar: [Musical staff with notes and rests]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with notes and rests]

Chords: D D^b D A^b D D^b D

Lead: [Musical staff with notes and rests]

Guitar: [Musical staff with notes and rests]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with notes and rests]

[A] Chords: D

Lead: [Musical staff with notes and rests]

Guitar: [Musical staff with notes and rests]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with notes and rests]

Lyrics:

Can't you see... I'm as - so - so... bo-thered by per - as - ta-son... don't step from
 Run your mouth when I'm not a - round (It's) as - so - so a - chieve... You cry to weak

Vocal: *D* *D* *D*
 look- ing out at you You want to let on-der my skin and call your- self a friend... I've got more
 friends that sym-phon-ists. Can't you hear the vic- lines play- ing your song? These same friends

Guitar: *III*
 Bass: *III*
 Drums:

Vocal: *D* *D* *B* *C* *A* *A* *D*
 friends like you what do I do? } Is there no stan- dard a- ny-more? what it takes, who I am,
 tell me your own- ly word

Guitar: *B* *A* *A*
 Bass: *B* *A* *A*
 Drums:

Vocal: *D* *C* *A* *A* *D*
 where I've been, be long You can't be something you're not be your- self, by your- self,

Guitar: *III*
 Bass: *III*
 Drums:

Treble: *stay a way from me A les - son learned in life, learn from the*
down of time Re- spect, walk
what did you say? Re- spect, walk

Guitar: (Chords: D, C, Ab, F, E, D, Bb, D, Ab, D, G)
 (Triplets and other melodic lines)

Bass: (Bass line with triplets and other rhythmic patterns)

Drums: (Drum kit notation including snare, bass drum, and cymbals)

[D] D

D

Are you talking to me? Are you talking to me?

Violin

Viola

Cello

Bass

Drums

D

[E]

D (with Repeat)

B^b

D

A^b

Re- spect

Violin

Viola

Cello

Bass

Drums

D

D

D

D

B^b

D

A^b

well what did you say? Re- spect

Violin

Viola

Cello

Bass

Drums

Lead D D^{\flat} D D to C

walk Are you talking to me? Are you talking to me? No way

Guitar

Bass

Drums

Lead D F D

ped. c c Vib

Guitar c Vib

Bass

Drums

Lead D

Guitar c Vib H $\# 26$

Bass

Drums

Handwritten musical score for the first system, featuring staves for Violin I (Vib), Violin II (Vib), and Cello/Double Bass (CDB). The system is marked with a 'D' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A bracket labeled '200' is present above the Violin I staff. The system concludes with a measure marked '4'.

Handwritten musical score for the second system, featuring staves for Violin I (Vib), Violin II (Vib), and Cello/Double Bass (CDB). The system is marked with a 'G' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A bracket labeled '200' is present above the Violin I staff. The system concludes with a measure marked '4'.

Handwritten musical score for the third system, featuring staves for Violin I (Vib), Violin II (Vib), and Cello/Double Bass (CDB). The system is marked with a 'D' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A bracket labeled '200' is present above the Violin I staff. The system concludes with a measure marked '4'.

Vocal
 []
 walk on home boy

Guitar
 []

Bass
 []

Drums
 []

Chorus
 D E D E D E D E D E D E D E D E D

Verse
 D E D E D E D E D E D E D E D E D

Bridge
 []

Outro
 []

End

PSYCHO HOLIDAY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A mechanical sextuplet possibly played by a drum machine opens this tune. Notice and watch out for all the sixteenth notes which have a triplet feel. As there are lots of sixteenth notes on the bass drum part, Drums should especially try to maintain the triplet feeling throughout. The hi-hat playing the eighth notes can be half-opened and hit with force.

The time signature of the bar before Section A is 9/8. Here, it may be easier to think of an 1/8th beat being added to a regular 4/4 bar. Note also that a single measure of 2/4

occurs two bars before Section B. Watch out for the rhythm and try to accomplish the tightness among all the instruments.

Guitar on Section B steps on a wah-wah pedal slowly.

Section C features a long Guitar solo. A similar but lighter distortion than the one on the rhythm Guitar is used. The last note of the solo is produced by bending on the 24th fret. If your guitar has only 22 frets, use the tremolo bar to get the note.

The musical score is arranged in four systems, each with four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4.

Intro 1: Labeled with a box and the key signature F#m. It begins with a vocal line in the first staff, followed by guitar, bass, and drums. The drums feature a prominent sextuplet pattern in the bass drum.

Intro 2: Labeled with a box and the key signature B (on G#). It continues with vocal, guitar, bass, and drums. The guitar part includes a long solo in the final measure, marked with a circled '24' indicating the 24th fret.

System 1

Chord progression: $G^b m$ $G(on G^b)$ $B^b(on G^b)$

Vocal: Melody line with lyrics.

Guitar: Rhythm guitar accompaniment.

Bass: Bass line.

Drums: Drum kit accompaniment.

System 2

Chord progression: $A(on G^b)$ Gm $G(on G^b)$

Vocal: Melody line with lyrics.

Guitar: Rhythm guitar accompaniment. Includes a section labeled "Horn" and "Arp" (Arpeggio) in the right hand.

Bass: Bass line.

Drums: Drum kit accompaniment.

System 3

Chord progression: Gm

Vocal: Melody line with lyrics.

Guitar: Rhythm guitar accompaniment.

Bass: Bass line.

Drums: Drum kit accompaniment.

A **E**

Trap - ty and sweet tag ———
 Stop down on night
 Strap - pad (in) for life

Head by - ing in your hands —
 You are the sor - get of it all —
 In this where I lived so where

Violin
 Viola
 Cello
 Bass

E

Shut - ting in the corn - er ———
 You ———
 I ———

Done too much a I - e - e - e —
 One we - man here —
 You want my me - ny

Get to get away — from it all —
 a no - ther there —
 You take my space —

Violin
 Viola
 Cello
 Bass

E **G¹m**

Cause it less — my blood (it) from ing —
 You can't please all like you - pie all the same —
 My mind to tell - ing me — To leave this place —

Violin
 Viola
 Cello
 Bass

E **G[♭]m**

My self in - so mi - ty — but take a sit tell —
 Can't tell the stran - gers from the friends you know —
 My self on - so - mi - ty — but take a sit tell —

First to last

G[♭]m **E**

but to last its com - fort —

B[♭](onG) **A(onG)** **A[♭](onG)**

1.) Now I'm far from home...
 2.) Now You're far from home...
 — With Pedal —

Spent my time a - lone —

It's time to set my de - sires free —

Vocal: Gm $B^b(onG)$ $A(onG)$
 yeah _____ Been put through the test _____ My mind had to rest _____

Guitar: Gm $B^b(onG)$ $A(onG)$

Bass: Gm $B^b(onG)$ $A(onG)$

Drums: Gm $B^b(onG)$ $A(onG)$

Vocal: $A^b(onG)$ Gm Gm
 1.) I'm on a pay-cha holi-day _____
 2.) You're on a pay-cha holi-day _____
 (With Pedal)

Horn & Arm: Gm $B^b(onG)$ $A(onG)$

Bass: Gm $B^b(onG)$ $A(onG)$

Drums: Gm $B^b(onG)$ $A(onG)$

Vocal: C E

Guitar: C E

Bass: C E

Drums: C E

First system of musical notation, measures 1-4. The system includes staves for Vocal, Guitar, Bass, and Drums. Chord symbols E and Gm are indicated above the Vocal staff. The Guitar staff contains various musical notations, including "INC" and "C 2C".

Second system of musical notation, measures 5-8. The system includes staves for Vocal, Guitar, Bass, and Drums. Chord symbols Gm and E are indicated above the Vocal staff. The Guitar staff contains various musical notations, including "Vib", "H", "C", and "H.C".

Third system of musical notation, measures 9-12. The system includes staves for Vocal, Guitar, Bass, and Drums. Chord symbols E, C, and Vib are indicated above the Vocal staff. The Guitar staff contains various musical notations, including "INC" and "Vib".

Violin I

Violin II

Viola

Cello

Double Bass

Violin I

Violin II

Viola

Cello

Double Bass

Violin I

Violin II

Viola

Cello

Double Bass

Coda

Vocal: $B^b(\text{on } G)$ $A(\text{on } G)$ $A^b(\text{on } G)$
 Now I'm far from home... Spend ing some a lone... It's time to set my de mone free...
 Guitar: Arm Arm Arm
 Bass: Arm Arm Arm
 Drums:

Vocal: Gm $B^b(\text{on } G)$ $A(\text{on } G)$
 Been put through the rest... My mind had to rest...
 Guitar: Harm. Arm Vib. Arm Arm Arm
 Bass: Harm. Arm Vib. Arm Arm Arm
 Drums:

Vocal: $A^b(\text{on } G)$ Gm $E(\text{on } G)$
 I'm on a pay-cha ho-li-day... Now I-'m far from home...
 Guitar: Vib. Vib.
 Bass: Vib. Vib.
 Drums:

The image shows a page of a musical score, likely for a song. It features several staves of music, including vocal lines and instrumental parts for guitar, bass, and drums. The lyrics are written below the vocal staves.

Lyrics:

Spent my time in love... It's time to set my dreams free

Been put through (the) test... My mind laid to rest... I'm on a psycho-holiday

yeah

Chords:

A, A^b, Gm, B^b, A, A^b, Gm, F, Gm, F^b, B^b, A

Sheet music for a jazz ensemble, featuring four systems of staves. The instruments are labeled on the left: Vocal, Guitar, Bass, and Drums.

System 1: Chords: A, Gm, B^b. The vocal line is mostly rests. The guitar and bass lines feature complex rhythmic patterns. The drums play a steady quarter-note pattern.

System 2: Chords: A, A^b, Gm, F, Gm, F[#]. The vocal line has a few notes. The guitar and bass lines continue with rhythmic patterns. The drums play a steady quarter-note pattern.

System 3: Chords: Gm, B^b, B^b, Gm. The vocal line has a few notes. The guitar and bass lines continue with rhythmic patterns. The drums play a steady quarter-note pattern.

System 4: Chords: Gm, B^b, B^b, Gm. The vocal line has a few notes. The guitar and bass lines continue with rhythmic patterns. The drums play a steady quarter-note pattern.

Additional markings include "Arm" and "Horn" in the guitar and bass staves, and "Fill" in the drums staff.

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

On this tune, the lowest strings of both Guitar and Bass are tuned down to D. In the Intro, Bass plays a sixteen-beat pattern emphasizing this low D note. On the same Intro, Guitar plays noisily using the tremolo bar and a pick-scratch technique. Playing with some delay should make this part more prominent. Here, Drums plays the successive sixteenth notes with its bass drum. The use of the double-pedal will help you play accurate rhythms.

A Guitar riff starting from the 5th bar of the Intro has an intricate rhythm of the sixteenth notes. Try to keep a steady time along with Bass and Drums without getting lost.

Overall, this song is difficult to play well without having a good sense of rhythm. It is especially true on Section A's vocal line.

Along with its typical heavy sound, intricate rhythmic patterns are presented in this song that are also characteristic of Pantera.

Pay close attention to the 8th bar and the 9th bar of the Section A where there are some meter changes: 4/4 to 9/8 to 2/4. Play with care!

The overall groove changes at Section C. Here Guitar plays a single-line melody with some trills employing hammer-ons and pull-offs.

Between the 13th and the 15th bar of Section D, and overdubbed Guitar plays fast fill-ins. Each note is to be played clearly with alternate picking.

Intro: D

Guitar I: (4th Strings = D) Arm, Pick Scratch, Pick Scratch

Guitar II: (4th Strings = D)

Bass: (4th Strings = D)

Drums: (4th Strings = D)

0

Violin I

Violin II

Viola

Violoncello

Double Bass

Drum

Trumpet

Trombone

Music score page 127, featuring multiple staves for various instruments and a vocal line. The score includes musical notation, lyrics, and a drum part.

Lyrics: D G G F F E D A A F F E D G G F F E D A A E

D

Lead

break a sweat and (I) don't regret what you'd built on earth... being out the God in me...
won't take stock in a weathered man... I'm reaching in to you, I'll make you understand

Drum

Guitar I

Guitar II

Bass

Drum

Lead

D G G^b F F^b E^b D A A^b F F^b E^b D G G^b F F^b E^b

Come and be with me Love my twisted and dream Pre de - vo ted pledge

Drum

Guitar I

Guitar II

Bass

Drum

130

Time for get - ting - ready - now - sledge

The sledge

This musical score is for page 130 and includes the following parts and lyrics:

- Vocal:** The vocal line begins with a melodic phrase in the first system, with lyrics "Time for get - ting - ready - now - sledge". The second system continues with the lyrics "The sledge".
- Flute:** The flute part is mostly silent in the first system and begins in the second system.
- Clarinet 1:** The clarinet 1 part is active throughout both systems, providing harmonic support.
- Clarinet 2:** The clarinet 2 part is mostly silent in the first system and begins in the second system.
- Bass:** The bass part is active throughout both systems, providing a low-frequency foundation.
- Drums:** The drums part is active throughout both systems, providing a rhythmic accompaniment.

[C] D

Trumpet I

Trumpet II

Saxophone I

Saxophone II

Baritone

Bass

Drum

F#

Trumpet I

Trumpet II

Saxophone I

Saxophone II

Baritone

Bass

Drum

Sheet music for a musical score, page 132. The score is arranged in systems, each containing staves for different instruments and voices.

System 1:

- Vocal:** Treble clef. Chords: D, E⁺, D (boxed), D.
- Guitar I:** Treble clef. Features a complex rhythmic pattern with many sixteenth notes.
- Guitar II:** Treble clef. Features a complex rhythmic pattern with many sixteenth notes.
- Bass:** Bass clef. Features a complex rhythmic pattern with many sixteenth notes.
- Drum:** Bass clef. Features a complex rhythmic pattern with many sixteenth notes.

System 2:

- Vocal:** Treble clef. Chords: E⁺, D.
- Guitar I:** Treble clef. Features a complex rhythmic pattern with many sixteenth notes.
- Guitar II:** Treble clef. Features a complex rhythmic pattern with many sixteenth notes.
- Bass:** Bass clef. Features a complex rhythmic pattern with many sixteenth notes.
- Drum:** Bass clef. Features a complex rhythmic pattern with many sixteenth notes.

Sheet music for the first system, measures 1-4. The staves are labeled: Vocal, Other, Cellist I, Cellist II, Bass, and Drums.

The Vocal staff shows a melody starting on a whole note, followed by a half note, and then a quarter note. The Other staff is empty. The Cellist I staff has a melodic line in the first measure, followed by a whole rest, and then a quarter note. The Cellist II staff is empty. The Bass staff has a melodic line in the first measure, followed by a whole rest, and then a quarter note. The Drums staff has a rhythmic pattern consisting of eighth notes.

Sheet music for the second system, measures 5-8. The staves are labeled: Vocal, Other, Cellist I, Cellist II, Bass, and Drums.

The Vocal staff shows a melody starting on a whole note, followed by a half note, and then a quarter note. The Other staff is empty. The Cellist I staff has a melodic line in the first measure, followed by a whole rest, and then a quarter note. The Cellist II staff has a melodic line in the first measure, followed by a whole rest, and then a quarter note. The Bass staff has a melodic line in the first measure, followed by a whole rest, and then a quarter note. The Drums staff has a rhythmic pattern consisting of eighth notes.

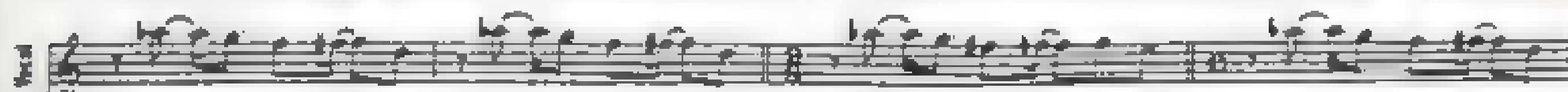
E^b F F^b G G^b A A^b G F E^b E D

Music score for a band, featuring the following instruments and parts:

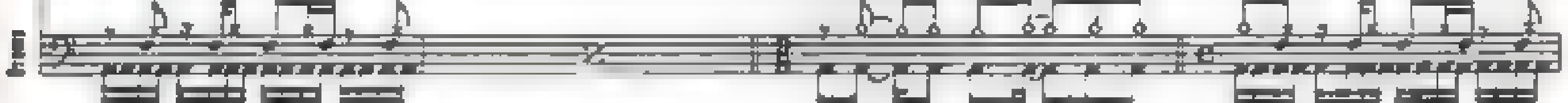
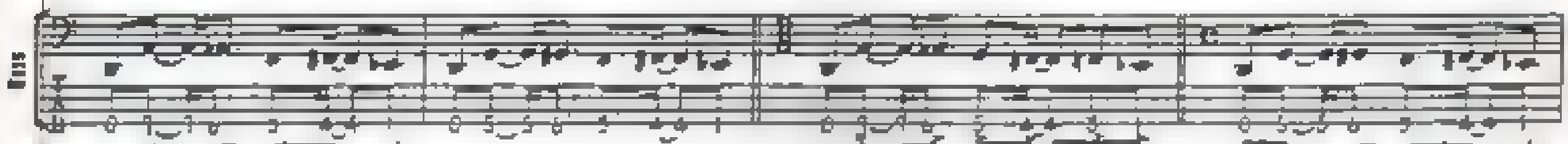
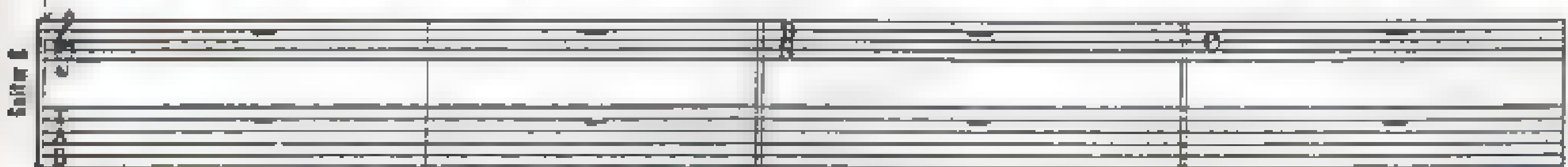
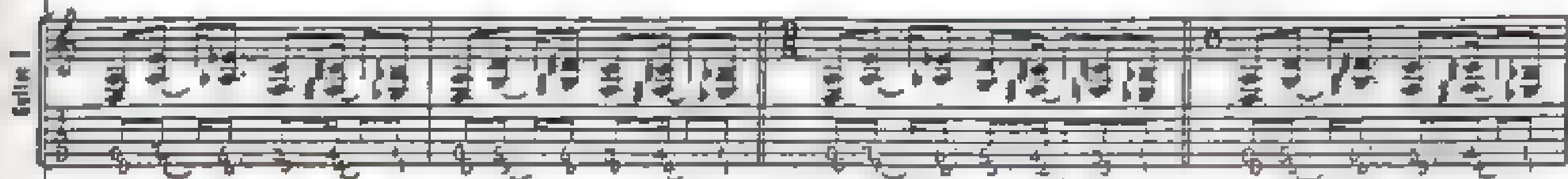
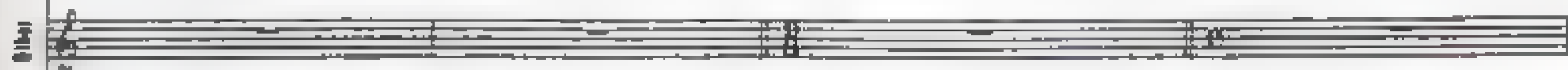
- Trumpet 1:** Melodic line with notes E^b , F , F^b , G , G^b , A , A^b , G , F , E^b , E , D .
- Trumpet 2:** Similar melodic line to Trumpet 1.
- Clarinet 1:** Complex melodic line with many notes and slurs.
- Clarinet 2:** Similar complex melodic line to Clarinet 1.
- Violin 1:** Melodic line with notes D , F , D , G^b , F , F^b , E^b .
- Violin 2:** Similar melodic line to Violin 1.
- Viola:** Melodic line with notes D , F , D , G^b , F , F^b , E^b .
- Cello:** Melodic line with notes D , F , D , G^b , F , F^b , E^b .
- Double Bass:** Melodic line with notes D , F , D , G^b , F , F^b , E^b .
- Drums:** Rhythmic accompaniment with various drum patterns.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or E-flat minor).

D A A' F F' E' D G G' F F' E' D A A' G F' F' E' D G G' F F' E'



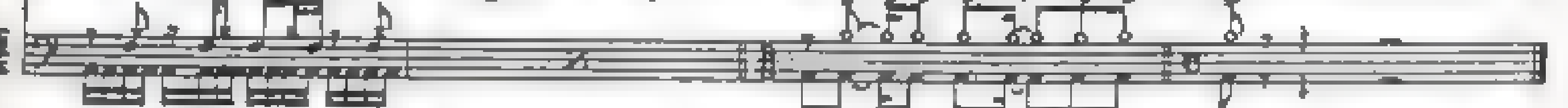
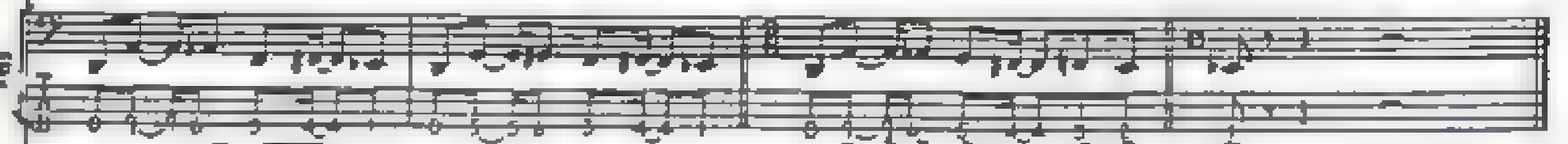
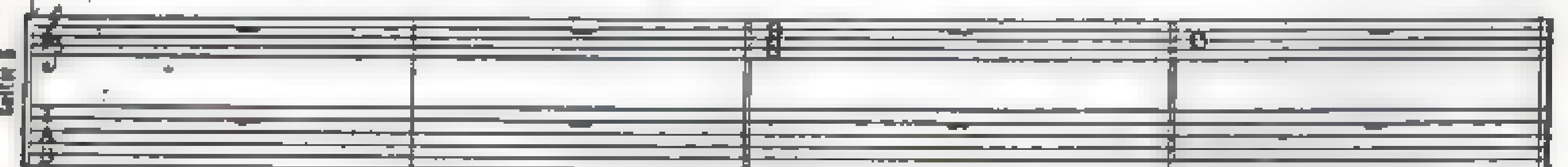
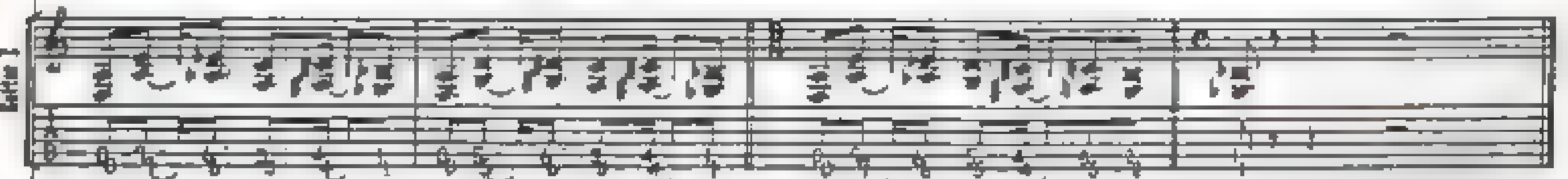
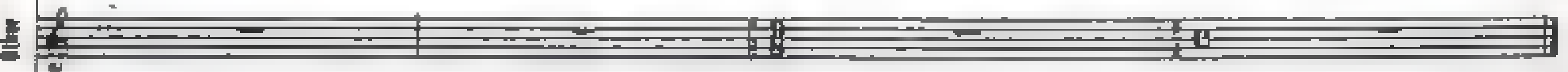
Live my twin - ted dream Pro - do - ted pledge Time for pri - mal conc - rete Come and be with me



D A A' F F' E' D G G' F F' E' D A A' G F' F' E' E'



Live my twin ted dream Pro - do - ted pledge Time for pri - mal conc - rete sledge



COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sequencer on Intro 1 probably samples a guitar sound. A similar sound can be easily produced with a digital delay.

Muting on the Guitar riffs on the 5th bar of Intro 1 is done by comping the strings with the right-hand. The same riff is presented without any mutings in Intro 2. From Intro 2, Guitar and Bass play in unison, lock into each other well. The basic rhythm of the song is the sixteenth note which should be played accurately in spite of its fast tempo.

The success of the Guitar riff on Intro 3 lies on the clear execution of the sixteen-beat rhythm. For Drums, although its basic pattern is an eight-beat, be conscious of the sixteen-beat feel while playing. In addition, do not forget to half-open the hi-hat and play with all might.

Section E features a Guitar solo playing with heavy distortion and delay. From the 5th bar, extremely fast licks successively appear. Watch out for all the irregular groupings of 6 and 7.

Intro 1

Em

Intro 2

Em

Em

Lead

Guitar

Guitar I

Guitar II

Bass

Drum

(Mute)

(Mute)

5

6 5 0 3 5 5 5 5 6 5 3 0

0 3 0 3 5 5 5 5 4 3 5 5 5 5

Em

Lead

Guitar

Guitar I

Guitar II

Bass

Drum

4

4

4

4

6 5 0 3 5 5 5 5 6 5 3 0

0 3 0 3 5 5 5 5 4 3 5 5 5 5

Intro 3

Em

Oh, come on!

Em

A Em

Under the lights where we stand tall...
 Pil-lage the vil-lage, track the totes... But

No, heady meech-m on at all...
 let-ter not take is out on me 'Cause (a) ghost town

Show-down... about out
 is found

Spread fear-with-in, with-out... We're gon-na take... what's ours to have...
 Where your co-ly need to be... Go out of the dark-ness and in-to the light...

Spread the word through-out the land... They say
 Sparks fly ev-ry-where in night... From my

Lead

Other

Batter 1

Batter 2

Bass

Drum

Lead

Other

Batter 1

Batter 2

Bass

Drum

Lead

Em

bad guys
double bar-rel,

wear black
twelve gauge.

We're tagged and can't turn back...
Can't lock me in... your cage... }

G

You see us com-in' and you

Piano

Guitar 1

Guitar 2

Bass

Drums

Lead

G

B⁷ A A⁷ Em

all no go they run for co-ver

We're tak-in' a-ver this town...

Piano

Guitar 1

Guitar 2

Bass

Drums

 Em

Here we come... reach for your gun... And you better lie low... well... my friend you see (it's) been slow down be low...

Lead

Guitar I

Guitar II

Bass

Drums

Em

Aimed at you we're the cow-boys from Hell! Dead is down... again... we've won... ain't talking no... tall men... friend... 'Cause

Lead

Guitar I

Guitar II

Bass

Drums

to 1

D

Em

Em

Vocal

high noon, _____ your doom Comin' from you we're the cow-boys from Hell

Guitar

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Yeah.

Guitar

Guitar I

Guitar II

Bass

Drums

Em

2 Em G F[#] F E Em

Ob. Come-in from you... we're the boys from hell.

Flute 1

Flute 2

Drum

Bass

C7 A(unC^d) D B^b A G Em -

Vocal

Other

Flute 1

Flute 2

Drum

Bass

Chord progression: C7 A(onC^b) D B^b A G

Winds

Brass

Guitar I

Guitar II

Bass

Drums

Em C7 A(onC^b) D B^b A G

Winds

Brass

Guitar I

Guitar II

Bass

Drums

Handwritten notes in Guitar II staff include: *17th*, *18th*, *19th*, *20th*, *21st*, *22nd*, *23rd*, *24th*, *25th*, *26th*, *27th*, *28th*, *29th*, *30th*, *31st*, *32nd*, *33rd*, *34th*, *35th*, *36th*, *37th*, *38th*, *39th*, *40th*, *41st*, *42nd*, *43rd*, *44th*, *45th*, *46th*, *47th*, *48th*, *49th*, *50th*, *51st*, *52nd*, *53rd*, *54th*, *55th*, *56th*, *57th*, *58th*, *59th*, *60th*, *61st*, *62nd*, *63rd*, *64th*, *65th*, *66th*, *67th*, *68th*, *69th*, *70th*, *71st*, *72nd*, *73rd*, *74th*, *75th*, *76th*, *77th*, *78th*, *79th*, *80th*, *81st*, *82nd*, *83rd*, *84th*, *85th*, *86th*, *87th*, *88th*, *89th*, *90th*, *91st*, *92nd*, *93rd*, *94th*, *95th*, *96th*, *97th*, *98th*, *99th*, *100th*.

The image displays a page of musical notation, likely a score for a guitar and bass ensemble. The notation is organized into two main systems, each containing six staves. The first system includes staves for Vocal, Flute, Guitar I, Guitar II, Bass, and Drums. The second system includes staves for Vocal, Flute, Guitar I, Guitar II, Bass, and Drums. The notation includes various musical symbols such as notes, rests, and chords, with some specific annotations like 'Vib' and 'Vib (Sua)'. The page is numbered '2' in the top right corner.

Em

Sheet music for the first system, measures 1-4. The score includes staves for Vocal, Other, Guitar 1, Guitar 2, Bass, and Drums. The key signature is E minor (Em). Guitar 1 features a complex melodic line with many slurs and fingerings (1-5). The Bass and Drums parts show a rhythmic pattern with slurs and fingerings. The measure numbers 1, 2, 3, and 4 are indicated at the end of each measure.

Lo 2 G Em

Em

Sheet music for the second system, measures 5-8. The score includes staves for Vocal, Other, Guitar 1, Guitar 2, Bass, and Drums. The key signature is E minor (Em). The system includes a double bar line. Guitar 1 has a melodic line with slurs and fingerings, and a section marked "Music" with a right-pointing arrow. The Bass and Drums parts show a rhythmic pattern with slurs and fingerings. The measure numbers 5, 6, 7, and 8 are indicated at the end of each measure.

Em

Vocal: Wah

Guitar I: (Mute)

Guitar II

Bass

Drums

D.S. 1

Coda 1

Em

Vocal: Com-in for you... we're the cow-boys from hell...

Guitar I

Guitar II

Bass

Drums

Em

Vocal: Ah... Comin' for you... we're the cow-boys from hell...

Guitar I

Guitar II

Bass

Drums

D.S. 2

Coda 2

Em

Vocal: Oh,

Guitar I

Guitar II

Bass

Drums

NOTES

I did my best to make each transcription as complete and as detailed as possible. However, many subtle nuances and complicated rhythms exist, and often they were difficult to express on paper. Therefore, listen to the recordings and try to capture the feelings.

Also, pay close attention to the different octaves in which the music for each instrument was written. For example, it is a

common practice to write the music for Guitar, Bass and Male vocal an octave higher than the actual sounds and the same practice was followed in this book. Consequently, be careful when a non-transposed instrument such as keyboard attempts to play, for instance, the Guitar part.

Now let us take a look at the notation used in this book.

GUITAR

The meaning of the symbols used are as follows:

- C: Bending
- U: Pre-bending
- D: Bending down (release)
- H: Hammer-on
- P: Pull-off
- S: Slide (different from the bottle-neck slide)
- Tr: Trill (rapid alternation of a hammer-on and a pull-off with *one picking)

* A slur over U, D, P also means only one picking is used.

Gliss: Picked slide with no particular departing and/or destination points. Since it is frequently used for Guitar, many of the picked slides were simply notated with \ or / without using the word "gliss".

~~~~~ : Vibrato

Harm: Harmonics (lightly touch a string over the fret indicated in TAB and pick)


x : A note which is attacked but does not produce any particular pitch. It is also sometimes used to notate a note of unclear pitch. Additionally, guitar mute-strummings were indicated with the same symbol.

### BASS

You will find the same keys used in the guitar part on the bass transcription. In such case, please refer to the explanation above.

### DRUMS

The key for Drums is as follows:



|              |                            |
|--------------|----------------------------|
| a. Tom       | e. Ride cymbals            |
| b. Snare     | f. Hi-hat (o=open x=close) |
| c. Floor-tom | g. Hi-hat with foot        |
| d. Bass drum |                            |

Transcriptions and Performance Notes by Yuji Magino